Kine WEEKLY

TWO ELECTION ADDRESSES

See pages 3 & 25

SOMETHING FOR A RAINY DAY!

LET M-G-M BE YOUR UMBRELLA AND THERE'LL ALWAYS BE SUNSHINE AT YOUR BOX-OFFICE!

A BIG BOUQUET

FROM "L.H.C." OF "TO-DAY'S CINEMA" ON

"DOWN ARGENTINE WAY"

"Irresistible Entertainment"

"Box-Office Winner de Luxe"

"One of the best musicals EVER produced"

"Ideal for all audiences at this time"

"A proposition no showman can afford to miss"

And finally, "L.H.C." says:

"It's impossible in cold print adequately to convey its enchantment . . . ."

. . . . . All the same "L.H.C." you've done the job pretty well!

RELEASE DATE · APRIL 14

20th CENTURY FOX

OPERATOR WAGE RAMP —See page 21

Kinematograph WEEKLY

No. 1767 Thursday, February 27, 1941. Vol. 288

LEEDS ELECTION SURPRISE —See page 7

THE PRESIDENTIAL ELECTION

TRADE CRITICISM OF THE NEW S.O. PLAN

London and H.C. Point Out its Injustices

KINEMAS AND BLITZ PROBLEM

A SERIOUS menace to their very existence is seen by kinema exhibitors especially in blitzed areas by the proposal to permit theatres and music-halls to open on Sunday. Re-opened kinemas are in many cases only saved from extinction by week-end takings; competition is now threatened, for theatres will pay no charity contributions.

If the proposal is persisted in, lower charity payments must be ordered, and longer Sunday hours permitted, although here double pay for Sunday work will make inroads on receipts.

THE HOME SECRETARY'S STATEMENT IN THE HOUSE OF COMMONS LAST THURSDAY IS PRINTED BELOW.

Special consideration of the position by the parent Associations' Committee was urged by a meeting of officers of the London Branch, C.E.A., on Monday.

The meeting expressed determination to convince the authorities of their sense of the injustice of the discrimination between theatres and kinemas in the matter of the charity contribution.

The line of approach is to plead with the Home Secretary in the hope that he will advise authorities that in view of the change in conditions brought about by the war the charity clause should be reconsidered.

Home Secretary's Statement

The Home Secretary's statement in the House of Commons in reply to a question by Col. Sandeman Allen (Birkenhead) on the subject of the provision of entertainment facilities on Sundays for members of the fighting forces and industrial workers.

Mr. Morrison said, "As a result of war conditions special considerations arise affecting not only members of the fighting services but also industrial workers of whom many have little or no chance in present circumstances of going to places of amusement during the week: many are living away from their homes and their friends and therefore are in special need of places to go to during their Sunday leisure."

By Defence Regulation 42B local authori-

Continued on page 5

GOVERNMENT AID FOR PRODUCTION

Little Trade Support for Film Commission's Suggestions

OPPOSITION to the Government's tentative scheme of a Film Commission and a loan scheme of £500,000 for production of British films has crystallised considerably since the publication of the outlines in the Press.

In addition to the hostile attitude of the C.E.A. at their General Council meeting, reported in last week's KINE., opposition has been forthcoming from the producers' side of the Industry also—a side which might have been expected to welcome the proposals. Maurice Ostrer, head of Gainsborough Films, and G. W. Parish, of British National, have expressed their opinion that the Industry is able to carry on without a scheme of financial assistance which carries with it restrictions such as a Films Commission would impose.

Michael Balcon had expressed his appreciation of the proposed Commission, and in order that it might not be assumed that they also supported it, Messrs. Ostrer and Parish entirely dissociate themselves from the attitude taken up by Mr. Balcon.

The Cinematograph Films Council, they point out, was set up to advise the Board of Trade direct, whereas the proposed Commission would presumably advise a committee of three controlling half a million pounds. This they consider not to be a good thing.

If producers have not learnt the lesson from mistakes of the past, no Council or Commission will help them—at all events after the £500,000 has disappeared.

LONDON PAVILION ACCOUNTS

£1,600 Loss on Last Year

The accounts of London Pavilion for the past year naturally reflect the adverse effect upon public attendances and expenditure in all London places of entertainment.

In the case of London Pavilion the company has also suffered reductions in subsidiary revenues from advertising and shop rentals. The directors have felt compelled to continue a modification of the rental obligations of their theatre tenants.

Credit at the balance of profit and loss account, inclusive of the amount brought forward, was only £4,549. As the amount brought forward was £3,186 the profit after tax was only £1,363 compared with £7,029 for the previous year. After allowing for payment of the preference dividend the results indicate a loss of £1,637 on the year's operations.

Naturally, there is no dividend on the ordinary stocks. In the previous year 4 per cent. was paid and the year before that 6 per cent.

SUNDAY SHOWS IN THE MANCHESTER AREA

Seventy Halls to Apply

WATCH COMMITTEE IS CONSIDERING CONDITIONS

ON BEHALF OF 70 KINEMAS IN THE MANCHESTER LICENSING AREA, APPLICATION WAS MADE TO THE CITY WATCH COMMITTEE, ON THURSDAY, FEBRUARY 20, FOR PERMISSION TO GIVE SUNDAY FILM SHOWS. THE COUNCIL DEFERRED THEIR DECISION UNTIL FEBRUARY 27. THE EXECUTIVE OF THE MANCHESTER, SALFORD AND DISTRICT BRANCH MET ON WEDNESDAY AFTERNOON TO CONSIDER THE SITUATION.

Although the Manchester City Council obtained an Order allowing Sunday opening several weeks ago, exhibitors have delayed making application because of the impossibility of obtaining an official pronouncement as to the conditions that might be attached to licences. It is believed the Watch Committee had in mind a 10 per cent. charity contribution.

Licensees wanted the Watch Committee to appoint a sub-committee to receive a deputation to discuss conditions before the application was formally made, but the Committee demurred on the ground that it was for the licensing authority to fix the terms when the application came before it.

To end the deadlock, Percy Butlin (barrister-at-law) put the exhibitors' case before the Committee, and last Thursday suggested an alternative proposal to the 10 per cent. charity contribution.

Particulars were also quoted of the profits and losses of representative city theatres.

The hearing lasted three hours. Decision will be given to-morrow—February 27.

Ninety-nine kinematograph licences were renewed.

The Rival Candidates Present Their Case

H. P. E. MEARS

MEARS—

- **Sink personal purpose in favour of the welfare of all.**

War problems can only be faced by experience and inside knowledge of national and municipal policies.

As an independent proprietor I maintain that continuity of interest and office is essential.

LEWIS—

- **The present situation has been forced on me.**

A second year would disrupt the present executive team.

In their many problems I am fully cognisant of the interests of members of the C.E.A.

One promise—I shall not seek re-election for a second year.

S. K. LEWIS

COUN. HARRY MEARS HAS SENT TO HIS FELLOW MEMBERS AN ADDRESS IN WHICH HE EMPHASISES THE DANGER OF "SWAPPING HORSES" AT A TIME SO ANXIOUS. WITH HIS SLOGAN OF "SERVICE BEFORE SELF," HE CLAIMS THAT HIS PRINCIPLES HAVE BEEN SOLELY TO STUDY THE INTERESTS OF THE VAST MAJORITY OF EXHIBITORS, AND STRESSES THE NEED FOR CONSTANT WATCHFULNESS

A FEW months ago when the war started to intensify and very serious problems began to arise in connection with the conduct of our business, it was suggested to me by a number of exhibitors that I should serve a second year as President. At that time every one of my colleagues to whom I spoke seemed to be in agreement that under the conditions prevailing it would be in the best interests of the Trade.

I approached my Vice-president, S. K. Lewis, and W. J. Speakman, whose branch was waiting to nominate him as vice-president They both intimated to me that they would be quite satisfied to leave things as they were.

I then informed my supporters that if it was desirable I was prepared to serve for a second year in view of the many vital matters which were still unsettled, and the ever increasing war conditions. The nomination went forward; then a whispering campaign started—"Why should a man hold the office as president for two years? Everybody else had been satisfied with one!"

People who had no right to took a hand in this matter, and another nomination came forward. I hesitated—wondering whether I should withdraw my name—but decided that, as a believer in true democratic principles would be a retrograde step. After all—it was a matter for the members to decide as a body, and that is the reason you are now asked to send in your vote.

The last thing in the world I want to do is to appear egotistical.

I adopted the slogan at the commencement of my year of office "**Service Before Self,**" and I have stuck to it. I have offended one or two high and mighty people in this Industry, but I could not help myself if I were to be true to my principles and to study the interests of the vast majority of exhibitors who take no part in the politics of our Trade.

The Proverbial Danger

"Don't swap horses when crossing the stream!" Who has ever doubted the wisdom of that? Why then should the exhibitors of Great Britain be asked to "swap horses" when they are making their way perilously across the most devastating and terrible torrent in the nation's history?

It has been my privilege to preside over the Councils of the C.E.A. during the past eleven months—eleven months of anxiety and crisis such as has never been known to us, either as private individuals or exhibitors.

Mere ambition or opportunism would have spelt disaster for the vast majority of our members. There were situations that called for quick thinking, outspokenness and the sinking of personal purpose in favour of the welfare of all in order that we should preserve our very existence.

Because the preservation of the Industry is the most urgent and ultimate objective, I am ready and willing, if you so desire, to devote another twelve months to service of the C.E.A.

In such fragile and perilous times, in my opinion, continuity is essential. We must not break strands and start knitting a new pattern—we must preserve the pattern of political and commercial policy which we have woven out of the past year of turmoil and stress.

Continued on page 25

IN HIS ELECTION ADDRESS, ISSUED THIS WEEK, SYDNEY K. LEWIS, THE VICE-PRESIDENT, POINTS OUT THAT IN THE NORMAL PROCEDURE HE WOULD HAVE SUCCEEDED TO THE PRESIDENTIAL CHAIR WITHOUT A CONTEST BUT, "FOR SOME REASON QUITE OBSCURE TO HIM, THE ASSOCIATION AND HIMSELF ARE TO BE PUT TO THE TROUBLE AND EXPENSE OF ELECTION."

IT is a situation which has been forced upon me for which, in my opinion, there is no general desire or justification, Mr. Lewis adds.

It may be suggested, as it already has been, that it is in the best interests of the Association to keep the present team of officers together, and that by re-electing the President for a second year, this result would be achieved.

I cannot imagine that such a suggestion could have been made seriously, in view of the fact that, should the President be re-elected he will automatically hold two offices, i.e., President and immediate Past-President, whilst I personally would go out of office altogether. Thus, far from keeping the present team together, it would entirely disrupt it.

It is rather difficult at the moment to suggest a line of policy for the coming year, as problems are bound to arise from time to time, which at the moment, no one can foresee. We have in the past twelve months tackled some very difficult situations such as the K.R.S. and closed kinemas, War Office and the supply of films to the troops, Board of Trade and suggested films commission, National Sunday opening, etc., etc. Some of these points have still to be brought to fruition, but, having taken part in all negotiations appertaining to them, I am fully cognisant of what is required in the interests of our members.

My record in public life is probably known to you; it is as follows:—

1914-18.—H.M. Forces at Home and Abroad.
1923.—Parliamentary Candidate (Unionist) for Walsall.
1924-29.—Member of the Darlaston Town Council.
1935.—President of the Loughborough Chamber of Trade.
1937.—President of the Loughborough Rotary Club.
1940-41.—Chairman of the Birmingham Branch C.E.A.

I have been a delegate of the Birmingham Branch to the General Council of the

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Your Complete War Review

BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
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WHAT THE THEATRE'S LIBERTY MEANS

NECESSITY has once more forced prejudice to give way, and those who can take the long view will realise that the Sunday opening of theatres is an advance from which we can never step back. People fought for woman suffrage and summer-time for years, but it took a world war to bring them into our daily life, and there was never any suggestion of dropping them once they were instituted.

Similarly the forces of reaction, buttressed up by vested interests, will struggle to secure the defeat of the new proposal to allow theatres and music-halls to open on Sundays but, so far from succeeding, the eventual result must inevitably be to perpetuate the principle of entertainment on the only free day of many of our workers.

Immediate freedom, in the widest sense, of the kinema to participate in the privileges of the theatre and music-hall is not to be expected. The anomalous burden of a compulsory charity levy is not likely to be lifted at the present time, but now at least we can see a rift in the clouds which have hitherto overeshadowed any attempt on the part of our Trade to bring back this Sunday opening business to common-sense lines.

Removal of this totally undeserved impost would no doubt have been quicker had the theatres and music-halls been saddled with something corresponding to it as a price paid for the right to carry on their duty of catering to the public on Sundays. The injustice of a totally unwarranted deduction from legitimate takings would be more acutely appreciated the more widely it was applied.

Even as it stands, however, we may rely upon general sympathy for what must be a coming campaign, for the abolition of the charity clause in Sunday opening licences must be recognised as our due. Our legislature, like the general mass of the population of the country, has a very decent sense of fairness, but we on our side know there is a time for all things, and we realise that the opportunity for a battle on this ground is not yet.

Flesh-and-blood entertainment has hitherto had a legitimate complaint of injustice, because, under certain circumstances, kinemas were allowed to open, and under no circumstances were they. Now, of course, they have been allowed a further measure of liberty, and have left the kinemas behind.

We shall feel this, of course, not only as a matter of relative forward movements, but, in a more practical way, as direct opposition. When conditions are equal, we accept this with philosophy, but we are entitled to point out where we suffer, and will suffer, because conditions are not equal.

It is only too well known that many houses can hardly pay their way on their takings from Monday to Friday, but they have been able to keep their heads above water by their week-end business. Excluding those in the areas which have an unexpected increase of patronage because of the local prosperity brought by evacuees and munition workers, kinemas are by no means ready to face new and attractive opposition that will be provided by the Sunday theatre and music-hall, still less when handicapped by the extra burden of the charity disbursement.

Long Shots

HONOUR FOR PAUL KIMBERLEY—ODEON AS STADIUM—KING SEES "THIEF OF BAGDAD"—FRANCIS HARLEY'S BIG NEWS—THE PASSING OF A PIONEER —A NORTHERN OCTOGENARIAN— PLUCK AT THE PICTURES

PAUL KIMBERLEY is adding to the many useful services he has already performed that of adviser in an honorary capacity in connection with the scheme for military training by films. His long experience in the business, and his active control of National Screen Services, as well as his technical equipment combine to make him an ideal adviser on such a matter.

HIS services during the war of 1914-8 included a scheme for training disabled soldiers as operators, which he founded and afterwards supervised as technical adviser. More recently he has superintended the prompt production and distribution of M. of I. films, while last year he produced at short notice the trailers protesting against the tax on film. The invitation to fill his new office was made by the War Office in consultation with the C.E.A. and the Government's adviser on kinematography.

THERE was no tender shadow-fighting at the Odeon, Leicester Square, on Tuesday of last week when the giant kinema was converted for the first time into a huge boxingstadium filled to overflowing in aid of the R.A.F. Benevolent Fund. R.A.F. fighters of all weights fought fast and furiously, rousing spirits and raising excited cheers from the audience.

OVER £5,000 was raised by the event, which was attended by Prince Bernhard, the Marquess of Queensberry, and Sir Archibald Sinclair among others. Among those seen within the ring were Kid Berg, Harry Mizler, Eric Boon and Peter Kane. The vivid phrases of newsreel commentators had nothing on the amateurs at the Odeon.

AS exciting as any of the bouts was Will Hay's artful auctioneering, cleverly helped by Sydney Howard. The big moment was the winning bid of £1,000 by Jack Biddle, of Canada, for an autographed photograph of the Prime Minister, which was followed by electrical speeches from Mr. Biddle and the Marquess.

READERS of the KINE. will, I am sure, be sorry to hear of the very serious illness of Will Evans, which has been causing great anxiety to his family and friends. Late inquiries previous to going to press failed to record any improvement.

THERE appears to be more than a touch of authoritarianism about the Carlisle Labour Party. One of its members, Alderman J. R. Potts, an ex-Mayor, voted in opposition to his Party on the city council, supporting Sunday opening of kinemas against the Party's opposition. He was promptly expelled from the Party.

WHEREUPON Alderman Potts appealed to the National Labour Party against his expulsion. Following an inquiry, the National Executive has decided that where members of the council are dealing with the regulations of theatres and kinemas they are acting in a quasi-judicial capacity. That being the case, members must exercise their own views and cannot be penalised. Accordingly, it has been decided that the expulsion cannot be upheld, and the erring one must be received back into the fold.

AFTER its seven weeks' run at the Odeon, Alexander Korda's Technicolor fantasy *The Thief of Bagdad* is continuing big business in its second week at the London Pavilion. Last week-end the King and Queen and the Princesses saw the film which, I am told, they thoroughly enjoyed and Queen Mary is to see it on Friday.

SO optimistic are the 20th Fox headquarters concerning the opportunities for British production that they propose to launch out over here in a big way. Details of the programme will be announced by Francis Harley when he returns here early in March.

I UNDERSTAND that his review of the proposed Twentieth Century schedule is likely to spring a surprise owing to the important titles which Darryl Zanuck has earmarked for production in England. Meanwhile Harley proposes to leave New York on March 1 and will travel via Clipper to Lisbon.

AN echo of the last war comes back with the news that Sidney Smurthwaite who, in 1915, joined Herbert Chambers in Chambers and Smurthwaite, has passed away. His funeral took place at Chelsfield (Kent) last Saturday.

HIS former partner pays tribute to him in a letter to the KINE. as "a white man" throughout. It is curious to think of the Chambers and Smurthwaite circuit of 12 theatres as one of the principal circuits, but so it was, and Sidney came to found the new firm from the Empire, West Hartlepool, where, prior to 1915, he was director-manager. The partners worked together in film propaganda during the 1914-18 war, and Sidney was for over 21 years a member of Anima Lodge.

PAUL KIMBERLEY,
appointed hon. technical adviser to the scheme for training soldiers by means of the film

AT a preview of the film "Quiet Wedding" at the Odeon, Newcastle, the guest of honour was the authoress of the play, Mrs. Esther McCracken. The Mayoress of Newcastle, Mrs. A. D. Russell, and Mr. E. J. Hinge, past president of the C.E.A., were also present.

MRS. McCRACKEN stated: "I'm awfully glad they made such a good job of it. The church where the 'quiet wedding' takes place was just like our church at home, and the house where most of the action occurs was just how I conceived it. Throughout the production Mr. Soskin, the producer, and I worked in complete harmony." She also had great praise for the work of Terence Rattigan, who wrote most of the script.

THE Atlantic can be very contrary even to those not voyaging upon it. W. J. Gill, who planned to cross by Clipper last week, was held up in Lisbon until last Friday before his plane could safely attempt the voyage. I can guess how this delay fretted such an energetic personality as W. J. G.

SOME weeks ago Gracie Fields was presented with a cheque by a well-known French journalist in America, in appreciation of her singing, "There Will Always Be An England," at one of the concerts promoted for the raising of funds for war objects. The cheque has been received by the Mayor of Rochdale (Dr. S. Scarr, J.P.), who has decided to give the bulk of the money to St. Anne's (Blackpool) Home for Poor Children. In announcing his decision, the Mayor stated that as a child Miss Field spent one of her school holidays in the home to recuperate after illness.

SCHAEFER AT HEAD OF RKO STUDIO

Kine. New York Cable from Motion Picture Daily

***GEORGE SCHAEFER** is on the Coast indefinitely to take charge of RKO-Radio studio with J. J. Nolan as Assistant. The company's tentative new season schedule is 35 high budget pictures plus Westerns and shorts. J. R. McDonough is handling RKO-Radio secondary product replacing Lee Marcus, who is now associate producer.*

***IT IS FEARED** there will be a further breach in Distributors' gentlemen's agreement not to sell to Italy, following Selznick's sale to Italy the rights for five years on "Intermezzo" and "Rebecca."*

***COLUMBIA IS releasing** "This is England," the subject taken to America by Harry Hopkins. The company is not selling next season's product in blocks of five as required by consenting companies under Decree.*

***EDWARD LE BARON**, recently resigned from Paramount, signs with Twentieth-Fox as producer with own unit under Darryl Zanuck.*

***THE GOVERNMENT** is considering radio licence tax as a possible additional admission tax for added revenue.*

***ELEVEN EXHIBITOR** complaints have been filed in first three weeks of new Industry Arbitration System.*

***FRANK FREEMAN**, President, and other officers have been re-elected by the Association of Motion Picture Producers.*

JAMES McHARG, a northern pioneer of the permanent kinema and controller of Tyne Picture Theatres, Ltd., has been the recipient of many trade congratulations on the attainment of the 80th anniversary of his birth. At the meeting of the Northern Branch, at which he appeared singularly fit for one 80 years young, Mr. McHarg recalled whimsically the early days of their attempts at association and their meetings in whatever local "pub" appealed to the majority of those present.

"EVEN 30 years ago," he said, "it was an occasion for congratulations if the programme in the picture-houses went through without a hitch. Projection machines were always going wrong, and the operators worked stripped to the buff and sweating at the crank.

AN amusing bit of publicity of the cruder sort was recalled by Mr. McHarg the occasion being when a rival had sent out two men bearing a dummy on a stretcher. They wore placards asserting: "He is dying to see Blank's pictures." Next day, Mr. McHarg's manager sent out two men with a stretcher. They bore placards: "After seeing Blank's pictures, he did die. McHarg's for health and entertainment."

NOW that the two candidates for the Presidency have set out their election addresses, the contest may now be considered in full swing. It is a very long time since the Presidency occasioned so much competitive interest, and the whole Association will be on the tip-toe of eagerness to know the result when the Nottingham poll is declared.

MEANWHILE, W. J. Speakman's nomination for the vice-presidency sails a quiet, uneventful course, with that satisfaction to W. J. which comes of getting there without the expense and dust of a conflict.

MODERN army training is a big feature of the current Movietone issue, which shows pictures of army training somewhere in England, in which officers take part. Striking shots of the interview with Australia's Premier, Mr. Menzies, on his arrival, and further episodes of the Australians' entry into Tobruk are shown, with graphic scenes of the Italian cruiser "San Giorgia" on fire and sinking. First pictures from India of Italian prisoners landing there are also included. Scenes of the Lord Privy Seal, Mr. Attlee, with London's Fire Fighters concludes the comprehensive reel.

NAIROBI, much in the news recently, since a brisk activity against Italy in East Africa has occupied newspaper headlines, has three leading kinemas, whose interests are served by a combined house-organ. One page of a recent issue is entirely occupied by "quotes" from the KINE., including a selection from Screencomber's column. We appreciate the compliment.

GANGSTER films exhibited to children have no harmful effect on them. That is the conclusion reached by a joint panel of representatives of the Manchester Education Committee and the magistrates appointed to consider how to reduce the number of juvenile offences. Several members of the panel took the view that gangster films had entertainment value, but as right always prevailed, they could not be held responsible for juvenile delinquency.

WRITING from the Savoy, East Acton, E. H. Anthony makes the suggestion that the heroic conduct of kinema staffs during air raids should be brought more prominently before the public. In paying his personal tribute to projectionists in vulnerable positions, and to usherettes hardly out of their teens, who inspire the public with confidence during difficult times, he suggests that mention of their bravery should be brought to notice on every occasion.

IT would be a useful way of instilling this into patrons and others were a notice or a reader paragraph inserted in the local press calling attention to the imperturbable carrying out of their duties by these young people.

ROWDYISM, which expresses itself in damage to kinema furnishings and fittings has broken out recently in Brighton, where electric fittings have been torn down in kinemas and armpads removed from seats. Managements have quite enough anxiety on their hands in caring for public safety these days without having to deal with this wanton damage. It is to be hoped that this aspect of the problem will not be overlooked when the identity of the offenders is discovered.

THE STROLLER.

Close-Ups

By

Screencomber

MAN BITES DOG!

BRITISH producers are said to be protesting violently at a suggestion made by the Board of Trade to advance them £500,000, to assist their film making.

Gad, sir, things were different in my day, before British production succumbed to this influx of financial pansies. We were men in those days, damme if we weren't. Imagine some of those financial cave-men in my time, sir, back in the great financial era—" Come, Mr. Korda, won't you add just one teen-weeny wing more just for us, Mr. Korda, just to round off the studio so to speak, or couldn't we wheedle you into letting Miss Dietrich have just another hundred thousand or so? Don't be a tease, Mr. Korda, you know you could persuade her if anyone could and then we could show a really impressive budget. All right, you cowardly custard—big silly billy that you are—maybe Mr. Schacht will accept our poor pittance and make 'Marriage of Corbal' on a big scale."

MILITARY MOMENTS

MEMBERS of the trade, with the exception of those who have actually seen service with the Forces, have been puzzled by the attitude of the military authorities. Skilled technicians, in sound, photography, projection and other branches, are immediately given jobs as lorry drivers, floor scrubbers, cooks, refuse collectors and coal heavers.

A high authority points out that the Army maintains many expensive training establishments. What is the good, as he himself remarks, of having an expert sound engineer attend a training centre maintained for training recruits in sound engineering? Quite apart from making the person in charge of the centre look incompetent by comparison the man who already knows all about it is wasting his own and the establishment's time by attending its classes. On the other hand, a lorry driver must be taught before he can hope to become good in sound engineering, although as a lorry driver he may be thoroughly efficient. So the sound engineer attending a course in lorry driving is learning something useful and wasting neither his own nor his tutor's time, and *vice versa*. The high authority concludes by remarking, ". . . and as a humorist you're not a bad tank driver yourself."

Unless he means tank, we're afraid we don't get it.

APOLOGY

WART WINKLEHEIM asks us to correct a serious error which appeared in our last week's column, when we stated that " Scrim Shanker " was serving a term of imprisonment at Dartmoor. This now appears as a clear case of mistaken identity. " In justice to the other fellows here, who are jealous of their exclusivity, and, to pacify his solicitors, would you please give publicity to the fact that it was not ' Scrim Shanker ' but ' Jack the Ripper.'?"

We hasten to give the necessary assurance that no slight was intended against Mr. Ripper and to apologise for any inconvenience that might have resulted from the publication of our last week's statement.

QUOTA REQUIREMENTS

"MUGGSIE" CALLAHAN, sales chief to the Winkleheim Corporation during Wart's periodical disappearances, states that the Corporation has already found a solution to help exhibitors unable to fulfil Quota requirements as a result of the shortage of British films. " Muggsie " is now issuing all the company's British subjects in two separate parts, the pictures themselves and the sound tracks. First the silent film is run through, and this is immediately followed by the sound track, projected on to a completely blank screen. By this means Quota requirements are doubled. Another method adopted by the ingenious " Muggsie " is to supply all patrons of kinemas showing his features with a bottle of genuine wood alcohol.

" Me boys all soirved der apprentoiship in der liquor racket when things were flourin' der and dey've de real rot gut dat sizzles and singes de stomach, lacerates and laminates de liver an' has 'em doin' doible cartwheels over imaginary elephoints. So what happens to de guys dat swallows de liquid soinshine—says me? Why dey gets inside the hall, if dey ain't carried oitsoide and dey sees double—see. So dey seein' double the Quota requoimens just the same —see?"

RECORD RUN

EALING Studios are now calling their life of Mussolini, " Yellow Cæsar," instead of " Top Wop." The title change does not mean that the film is now being made in Technicolor. It happens that when the actual news reel shots of Mussolini were screened, they had developed a strong yellow streak. The Italian Foreign Office has already sent a protest through neutral sources complaining that the picture hardly does justice to the stamina of the Italians, for while it only runs for half an hour, the Italians have recently proved they can run for weeks.

David who was bombed out from his South London home has been given sanctuary at " Glebelands "

"GLEBELANDS" YOUNGEST VETERAN

Practical Aid for Bombed Out Organist

Here is David Ronald, son of Tom Elsdon, the well-known South London organist, who, when bombed out of his kinema, went home to find his house had suffered the same fate. The following day he went to save his piano and whatever remained of his household goods only to find that a second bomb had fallen and completed the destruction.

Having lost his job and all his belongings, he, with his wife and little David, have found sympathy and shelter at "Glebelands," where the two latter are now waiting until Tom can find a new home for them in the West Country, where he has now joined a training school for aircraft technicians. He is a trumpeter in the factory band there, by the way.

A.R.P. WARNING AT SOUTHAMPTON

A 20-Second Interruption Insisted Upon

Changes have been made by Southampton Town Council in the procedure to be followed at local kinemas when air raid warnings sound.

The Works Committee has recommended to the Council, which agreed, that the Council's requirements in the matter of protective measures at theatres and kinemas should read as follows:

" In the event of an air raid warning, the performance shall be immediately interrupted for a period of not less than 20 seconds, when the manager or some other responsible person shall immediately give the following advice to the audience from the stage, where he can be seen by the audience:

" 'There is an air raid warning, and the attention of the public is directed to the notice on the screen.'

" The following notice shall, at the commencement of every performance and immediately there is an air raid warning, be exposed on the screen for not less than 20 seconds, in such a manner that it shall be legible to every member of the audience:

IMPORTANT NOTICE

" In the event of an air raid warning the manager, acting on the advice of the police, will make an announcement from the stage. The entertainment will continue, and the audience will be advised to remain in the building, but any person who desires to leave may do so by the nearest exit in a quiet and orderly manner. Motor-cars must not leave parking places. The warning will not necessarily mean that a raid will take place. Audiences should carry their gas masks always."

At the meeting of the full Council on February 19, when the committee's recommendations were adopted, Ald. H. Vincent, J.P., asked if it was intended to be a condition of admission to kinemas that patrons must carry gas masks.

Ald. W. Mouland, chairman of the Works Committee, said the point had never been raised at a meeting of the committee, and he could not therefore say what the decision of the committee would be on that particular point.

BRISTOL NEWS THEATRE

S.O. Application

At a special meeting of the Bristol branch of the C.E.A., Capt. BERT RIEGO announced that he had given notice that he intended to make an application to the licensing justices on March 3 for a licence to open the News Theatre on Sundays. The application was being made through the News and Specialised Theatres Association, and he asked the Bristol branch of the C.E.A. to support the application.

After discussion it was agreed that the branch should give its blessing to the News Theatre application, and that individual members might give evidence in support of the application.

SUNDAY THEATRES—*Continued from page 3*

'CHARITY CONTRIBUTIONS' HEAVY BURDEN

Problems of Hours and Pay

ties have already been empowered to adopt a simplified procedure for authorising the Sunday opening of kinemas in areas where large numbers of troops are concentrated; and it is proposed to amend the regulation so as to give similar powers to local authorities in districts where the conditions in which industrial work is carried on create a similar need.

War time reasons for facilitating Sunday kinematograph entertainments apply equally to theatrical entertainments: and and it seems right to give to local authorities in districts where these war time reasons obtain the same discretion with regard to theatres and music halls as with regard to kinemas.

Accordingly the view of the Government is that a Defence Regulation should be made enabling licensing authorities, on the representation of the local authority in places where the presence of troops or changed industrial conditions create a special need, to authorise the opening of theatres and music halls. The condition will apply which already applies to kinemas, that all employees must be given one day's rest in seven, but it is not proposed to apply to theatres or music halls the condition that a proportion of the profits must be devoted to a charitable purpose. The Defence Regulation will contain a provision so dating its operation that the House may, if that be its desire, have an opportunity of debating the Regulation before it takes effect.

Col. Sandeman Allen: Will the Home Secretary recommend that these amusements are not timed to clash with church services?

H. Morrison: The local authorities will keep that in mind.

The Minister added that owing to the particular circumstances of the legal provisions applying to Scotland the changes he had announced would not apply to Scotland.

R. C. Morrison asked if the Home Secretary was aware that the Middlesex County Council had refused to allow the opening of kinemas on Good Fridays?

H. Morrison: I do not think that that is a matter on which I ought to be pressed to take action.

London's Heavy Burden

At present London exhibitors are mulcted in a charity contribution of 12½ per cent.—a rate which was somewhat grudgingly accepted during times of prosperity.

Now with decreased weekly takings, the imposition of the contribution constitutes a very serious depletion in the amount left with which to meet expenses.

Details of the regulations, which will apply to theatre opening have not yet been published, but according to a Home Office spokesman, may be expected towards the end of the week. These will have to be laid before Parliament under emergency powers, and will undoubtedly meet with strong opposition.

The lead in this is being taken by the Lord's Day Observance Society, whose secretary (H. Martin) is confident of rallying a number of M.P.s against the proposal to allow theatre opening.

The Blitzed Areas

Exhibitors, especially in blitzed areas, are viewing the decision of the Home Secretary to permit Sunday opening of theatres with serious concern. The exemption of theatres and music-halls from charity contributions is looked upon as an unfair discrimination which places exhibitors in a very unsatisfactory position.

In many districts, business during the week is conducted at a loss, and from Monday until Friday the kinema is definitely " in the red." Only at week-ends is the business good enough to lift the whole week into a position which eliminates loss.

With the charity-exempt opening of theatres and music-halls on Sundays it is doubtful if many reopened kinemas will be able to continue.

Brighton's Grievance

Brighton looks upon the new permission with a special sense of grievance.

For twenty years before the passing of the Sunday Entertainments Act, 1932, Brighton enjoyed Sunday opening without any restrictions and is a recognised social amenity to

Continued in column 4

NEW SUNDAY SHOW ORDER

Exhibitors Criticise the Exclusion of Kinemas

THE EXCLUSION OF KINEMAS IN THE GOVERNMENT'S DECISION TO GRANT LOCAL LICENSING PERMISSION TO SANCTION THE SUNDAY OPENING OF THEATRES AND MUSIC-HALLS HAS EVOKED SOME BITTER CRITICISM FROM MIDDLESBROUGH KINEMA MANAGERS, AND ALSO FROM W. S. GIBSON, THE CHAIRMAN OF THE NORTHERN BRANCH OF THE C.E.A.

Mr. Gibson said in an interview, " The position in regard to Sunday opening has been obscured by the charity condition, and it is obvious that enforced charity is a contradiction. Aid must be warmly and freely given to be charity.

" Sunday opening conditions are varied so considerably from place to place that we as an association have always asked why national standard conditions cannot be imposed and the position regularised.

" If the military are given the right to request Sunday opening, the poll being dispensed with, why should not all-the-week war workers, who are also in the front line, be granted a similar right? If theatres and music-halls are to be open, why not kinemas, which remain a very popular form of entertainment with everyone? However, the theatre business has had a rough time, and now Sunday opening has been granted them I cannot believe that kinemas will for long be left behind."

Kinema managers also ask the same question, " If theatres and music-halls can open, why can't we? "

Continued from previous column

the value of which police and civic chiefs have many times paid public tribute. After the Act was passed, instead of a purely nominal demand being made on the Brighton kinemas, they have been called upon to pay to charity a steadily increasing sum which for next year has been fixed at £1,000.

Another irony of the charity situation in Brighton is that the Council applies 5 per cent. of the money they receive to the Trade's own Benevolent Fund, but allocates 50 per cent. to the Corporation Housing Committee, who subsidise houses for aged poor people—an admittedly deserving service, but one which exhibitors rightly claim should be the responsibility of all and for which they already pay a share through the heavy rates levied against their property.

In this district also there is a strong feeling that the charity contribution should be revised.

Extended Hours

Another problem which arises from Mr. Morrison's permission is that of hours of opening. **If theatres are to be allowed to open for an afternoon matinée and evening performances, it would only be fair to allow an extended period of opening in kinemas.**

Exhibitors have hitherto acquiesced with local authorities in adjusting hours to seasonal conditions and recognising a limitation upon the period of opening on Sundays. An expansion of these hours is indicated if theatres are to be given full facilities with regard to hours.

The Double-pay Handicap

A problem arises, however, with regard to rates of employment. Sunday work under agreement with the union is remunerated at double time—a period of five hours being counted as ten. If, to meet the competition of theatres, a longer period of employment becomes necessary, each additional hour will carry a double employment charge.

While this might be borne were there no charity contribution to be paid, it makes serious inroads into the income of a kinema at a time when it is desperately trying to make up losses incurred during the early part of the week, when attendances have been very low, due to various causes connected with the war and the air menace.

Bristol Fire Fighters

EXHIBITORS TO WORK OUT THEIR OWN SCHEMES

The Bristol branch held a special meeting at the Chamber of Commerce, Bristol, on Friday to consider the new Fire Fighting Order. Coun. F. G. W. CHAMBERLAIN, who presided, said unfortunately most members of their staffs worked more than the usual number of hours, and it was going to be very difficult to get them to volunteer for further hours. A good deal of discretion was given to local authorities on the matter, and they could allow some latitude.

J. E. WYARD said the authorities had made it difficult for the kinemas owing to the fact that some time ago they made certain members of the staffs at the various houses A.R.P. wardens, which would give them exemption from fire watching duties.

The CHAIRMAN pointed out that the local authority had the right to arrange for the watching of the premises and charge the cost up to the firm.

A question was put as to the position when a person lived on the premises, and the CHAIRMAN said, as he read the Order, if there was anyone living on the premises they would rank as an occupied building and would be exempt. But he pointed out that this would not apply in a case where a person merely slept on the premises.

The chairman stressed the point that exhibitors should fill up the forms not from the point of view of what they were bound to do, but should show a readiness to do it for their own sakes in order to protect their own kinemas.

It was agreed that members should work out their own schemes, doing the best they could, and submit them for approval, or otherwise, to the local authority.

BOMB-WRECKED KINEMA REOPENED

Although practically the whole interior of the Playhouse, Greenford, was wrecked by a direct hit from a high explosive bomb during a daylight raid in October, repair work has been performed with such celerity that the building reopened to the public on Monday last week.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., FEB. 27, AND WED., MARCH 5

A scene from THE MUMMY'S HAND, which features Dick Foran and Peggy Moran (General Films)

Thursaay

Sandy Gets Her Man (*G.F.D.*)

G.-B. Theatre. **11 a.m.**

Cast: Baby Sandy, Stuart Urwin, Una Merkel, Edgar Kennedy, William Frawley, Edward Brophy, Wally Vernon. **Directors:** Otis Garrett and Paul Gerard Smith.

America's youngest star, Baby Sandy, has the starring rôle in this picture, a zestful comedy with a plot as funny as its contents.

The trouble, and the fun, begins when Sandy's mother, Nan, a young widow (Una Merkel) decides to let Sandy choose a step-father. Nan is being courted both by Bill (Stuart Ermin), a fireman, and a member of the local police force. As Nan is the daughter of the city finance commissioner both the fire department and the police department turn out in force to back up the matrimonial claims of their respective "love candidates," hoping to get an extra "cut" of the city's money for new equipment. Baby Sandy is well to the fore with her charming antics, which succeed in getting almost everybody in the film into trouble and provide a suspenseful scene when she runs to the top of a blazing building. Bill executes a spectacular rescue, wins a bride, a daughter-in-law, and the gratitude of the whole fire station.

Remedy for Riches (*RKO-Radio*)

RKO-Radio Private Theatre. **11 a.m.**

Cast: Jean Hersholt, Dorothy Lovett, Robert Baldwin, Edgar Kennedy, Warren Huil, Jed Prouty, Walter Catlett. **Director:** Erle C. Kenton.

Blending hilarious comedy with dramatic thrills and grand romance, "Remedy for Riches" tells of the disturbance caused in the rural community of River's End by the discovery of oil on some property bought by a newcomer to the district.

Despite the frenzied rush to buy interests into the land and interests, Hersholt, as Doctor Christian, suspects the scheme to be fraudulent. The methods used by the doctor to expose the criminals makes for thrilling action in a story brilliantly highlighted by the humour of the principal character and his colleagues.

The Bank Detective (*G.F.D.*)

G.-B. Private Theatre. **11 a.m.**

Cast: W. C. Fields, Cora Witherspoon, Una Merkel, Evelyn Del Rio, Jessie Ralph, Franklin Pangborn, Shemp Howard, Richard Purcell. **Director:** Eddie Cline

W. C. Fields' latest rôle offers the fullest possible opportunities for his unique style of laugh raising. He makes the most of the opportunity as Egbert Souse, a talkative, boastful, drink-sodden, gentleman of leisure who accidentally captures a bank bandit and is appointed special guard to the bank. Fields, as the bank guard, gets mixed up in a share-pushing swindle. Just as the bank examiner is arriving to investigate and disaster looms ahead, another bandit attempts to hold up the bank, with Fields working the capture oracle once more. The story Fields tells the police is so funny that he is offered ten thousand dollars for the film rights of it, an appropriate commentary on the laugh qualities of the whole film.

Wisecracks follow safecracks in quick-firing succession with Fields waltzing through a series of "gags" that will have you roaring from start to finish.

Friday

Beyond To-morrow (*RKO-Radio*)

Cambridge Theatre. **11 a.m.**

Cast: Charles Winninger, Richard Carlson, Maria Ouspenskaya, Jean Parker, Helen Vinson, C. Aubrey Smith, Harry Carey. **Director:** A. Edward Sutherland.

Trade shown by RKO-Radio some months ago, but withheld from general release since the time seemed inopportune, "Beyond To-morrow" rates as one of the most powerful, emotional dramas of recent years.

The story tells of three wealthy engineers, Charles Winninger, C. Aubrey Smith and Harry Carey, who have a strange meeting with Richard Carlson, a young country boy, and Jean Parker, a worker in a New York clinic. The three men become devoted to the youngsters, but shortly afterwards are killed in a 'plane accident. Winninger leaves a large sum of money to Carlson and Miss Parker, which leads the boy to start a singing career.

He becomes engaged to Miss Parker, but shortly afterwards becomes intrigued by Helen Vinson, a famous stage star. An amazing feature creeps into the story from this point on, for the spirits of the departed men return to their earthly home and plan a means of reuniting Carlson with Miss Parker.

Throughout the rest of this exciting picture Winninger's spirit in particular takes part in the most thrilling moments of the story.

World in Flames (*Paramount*)

Plaza. **2.30 p.m.**

Produced by Albert J. Richard, head of Paramount News, and documented by William C. Park.

"World in Flames," Paramount's feature-length news picture of current world history, is the composite work of more than a hundred intrepid newsreel cameramen who have contributed an amazing document.

"World in Flames" was produced by Albert J. Richard, head of Paramount News, and was written and documented by William C. Park from more than a million feet of film, which took ten years to photograph. More than fifty headline events of world importance are paraded in fast tempo from one historic occurrence to another in the reels of this unique film. Scores of world-wide figures and personalities pass in review, glimpsed at the very moment when they were helping to shape the history of to-day.

Tuesday

Inspector Hornleigh Goes To It (*20th-Fox*)

Century Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Gordon Harker, Alastair Sim, Phyllis Calvert, Edward Chapman, Charles Oliver, Raymond Huntley. **Director:** Walter Forde.

Once more in this latest comedy-thriller in the Hornleigh series offered by Twentieth Century Productions the successful combination of Gordon Harker as Inspector Hornleigh and Alastair Sim as the worthy Sergeant Bingham prove this to be a perfect comedy team. Phyllis Calvert plays the attractive, but highly suspicious wife of a dentist, who meets an untimely end.

It's a bright, up-to-the-minute story of Fifth Columnists, produced by Edward Black and was filmed at Shepherd's Bush by Walter Forde, under the supervision of Maurice Ostrer, chief in charge of production.

Hornleigh and Bingham have some hilarious sequences when they join the Army as unknown privates in order to collect evidence about the widespread Army "scrounging." Being unable to disclose their identity, they are put through their paces with the rest of the recruits and end up by being arrested themselves. They accidentally stumble on a network of activity, and the investigation leads them through thrilling and riotous adventures. Eventually, after a series of stirring incidents, ending in a terrific climax, capable Hornleigh and the worthy Bingham manage to round up the gang, and thus this slick team are able to add another successful episode to their exciting career.

The Mummy's Hand (*G.F.D.*)

G.-B. Private Theatre. **11 a.m.**

Cast: Dick Foran, Peggy Moran, Wallace Ford, Eduardo Cianelli, George Zucco, Cecil Kellaway, Charles Trowbridge, Tom Tyler. **Director:** Christy Cabanne.

A fearsome, frightening monster in the form of a 3,000-year-old mummy, who comes to life to seek vengeance against a group of white men who disturb the ancient catacombs of Egypt, provides the "horror" in "The Mummy's Hand," latest excursion into the realms of eerie entertainment. This picture, which it is claimed will appeal equally to "horror" fans and the ordinary kinema-going public, traces the weird adventures of an expedition searching for the tomb of an Egyptian princess.

In a lonely mountain in the desert the group discovers the case of a "mummy" (Tom Tyler), which was buried alive 3,000 years ago. The "mummy" has been kept alive by a mysterious process, and his terrifying trail of crime and terror in an attempt to wreak vengeance on the party are as horrifying as they are entertaining.

San Francisco Docks (*G.F.D.*)

G.-B. Private Theatre. **2.30 p.m.**

Cast: Burgess Meredith, Irene Hervey, Barry Fitzgerald, Raymond Walburn, Robert Armstrong, Lewis Howard, Esther Ralston, Ed. Gargan. **Director:** Arthur Lubin.

A powerful drama set in the grim surroundings of the San Francisco waterfront, this picture presents the graphic story of a young dock worker who is sentenced to death for a murder he has not committed and the determined fight for his liberty by his young sweetheart and a priest, who turns detective in an effort to save the boy's life.

Meredith, youthful longshoreman, is jailed for the murder of a dock-side crook with whom he has had some trouble. The only witness who could save him will not talk as he would himself be implicated.

Breaking out of prison, Meredith is found by his sweetheart, Irene Hervey, and rather than have her involved he surrenders to the police. Irene, her father and the priest (Robert Armstrong) succeed in hunting down the real criminal, and an exciting series of adventures is wound up by Johnny's release to happiness and romance.

Wednesday

The Ghost Train (*G.F.D.*)

G.-B. Private Theatre. **2.30 p.m.**

Cast: Arthur Askey, Richard Murdoch, Kathleen Harrison, Peter Murray-Hill, Carole Lynne, Morland Graham, Betty Jardine, Stuart Latham, Herbert Lomas, Raymond Huntley, Linden Travers, D. J. Williams. **Director:** Walter Forde.

This is a new, modern screen version of the famous play by Arnold Ridley, with Arthur Askey, playing his third starring film rôle, heading a cast that abounds in talent, character and comedy. Askey's antics ("Big" is, of course, accompanied by "Stinker" Richard Murdoch) keep the comedy pot bubbling with laughter while none of the original mystery and thrills of the story are lost.

Askey is cast as Tommy Gander, a seaside concert artiste; Murdoch is Teddy Deakin, his pal. Because Askey (in a scene typical of the humour of the whole film) pulls the communication cord of a train they are travelling in to go and get his hat, all the passengers on the train miss their connections at the eerie railway junction of Fal Vale and have to spend the night in the waiting room. The old legend of the ghost train which is supposed to haunt the junction dramatically materialises, is employed and leads up to a suspenseful climax that is as thrilling as it is unexpected.

Comrade X (*M-G-M*)

Cambridge Theatre. **2 p.m.**

Cast: Clark Gable, Hedy Lamarr, Oscar Homolka, Felix Bressart, Eve Arden. **Director:** King Vidor.

Clark Gable is cast as an American newspaperman in Russia, while Hedy Lamarr plays her first real comedy part as a "motorman" of a Moscow tram. Every scene, every situation and every line of dialogue is played for hilarious laughs.

The Kremlin is hot under the collar because some unknown correspondent is sending out items about revolts and famines. Gable is not suspect, being a genial tippler whose dispatches are the censor's joy, for they say absolutely nothing. Then he meets Miss Lamarr, a Russian girl with flaming ideals. This complicates both their lives. In the end, they find themselves in the Kremlin dungeon, followed by a riotous escape in a Russian Army tank.

The big surprise of the film is Miss Lamarr, who changes type radically to run the gamut of comedienne assignments. She has a chair-throwing, rough-and-tumble fight with Gable, one with another girl, operates a street car, and drives a tank over hill and dale. When she joins Gable in his dare-devil feats there is never an idle moment.

A scene from INSPECTOR HORNLEIGH GOES TO IT starring Gordon Harker with Alastair Sim and Phyllis Calvert (20th-Fox)

S.O. NOT WANTED IN SCOTLAND

Sir Pat. Dollan on the New Bill

PRESENT ENTERTAINMENTS QUITE SUFFICIENT

THE fact that the Government has not seen fit to extend the provisions of the new amendment to the Sunday Entertainments Act to Scotland is generally welcomed by the Trade. This point of view and that of the ordinary public has been well expressed by the Lord Provost of Glasgow.

"I am glad to think," said Sir Patrick J. Dollan, "that the Government's decision has not interfered with the traditional Scottish Sabbath and that it has been left to the local authorities to exercise their own judgment in the matter. That's how it should be," he added.

Commenting on the decision to open English entertainment places on Sunday, Sir Patrick declared that Glasgow theatres and kinemas would open on Sundays if there was a sufficient demand for them.

"At the moment, however," said Sir Patrick, "I don't see much reason for complaint at the lack of Sunday evening entertainment in the city."

"Glasgow, during the winter, has had more entertainment on Sundays than any other city in Scotland," he said.

For several months ten kinemas have been open in the city each Sunday in aid of the Lord Provost's War Relief Fund, and there have also been various theatrical productions. Other shows are also planned for Sundays in the near future in aid of the same cause.

As Much Entertainment as Needed

"There is no evidence so far that the people in Glasgow want more entertainment on that day than they have already got," said the Lord Provost. "The attitude of the Church to Sunday entertainments in the city, too, has been most reasonable, and there have been no complaints about the entertainments which are now running on Sundays."

Last week Stirling Town Council replied to an Army suggestion that kinemas in Stirling should be open on Sunday for the entertainment of troops by sending a printed statement showing the various activities in the burgh for the welfare of the troops.

A Marriage Has Been Arranged

Miss Isabelle Law, who has for the past six years been on the staff of A.B.F.D.'s Glasgow office, and is well known to every Scottish exhibitor, is being married on Saturday in Glasgow to Lieut. M. Cleland, of the Army Dental Corps.

Lodge Anima

Masonic brethren are reminded that the next regular meeting of Lodge Anima will be held in the Masonic Chambers, West Regent Street, on Wednesday, March 5, at 2 o'clock.

The new R.W.M., W. Bendon, is certainly getting a move on and some life is being infused into the dry bones of the Lodge. At any rate, the initiates keep rolling in, and if Willie can keep this up it looks like being a record year for initiates

CARRY YOUR RESPIRATOR

Cheshire Appeal to Exhibitors

In an effort to further his campaign to impress upon the public the necessity for everyone to carry their gas masks, the Chief Constable of Cheshire (Major J. Becke) has asked the managers of all Cheshire kinemas not to admit people without gas masks.

Major Becke stated that in the early days of the war it was a rule in Cheshire that people without gas masks should not be admitted to kinemas, but latterly the rule had been relaxed.

IS LEEDS C.E.A. WITHOUT LEADERS?

Elections Stated to be Unconstitutional

POSSIBILITY OF A SECOND ANNUAL MEETING

A POSSIBILITY of the recent annual meeting of the Leeds branch being invalid, thus involving another meeting and a new election of officers, was raised when the members met at Leeds last week. The proceedings at the annual meeting had not been in order, it was suggested, because votes had been registered by persons who were not duly elected members. The matter will be referred to the L. F. and P. Committee for decision.

It will be recalled that Jack Prendergast refused to accept nomination either as chairman or delegate (this was made clear last week-end as there had been misunderstanding on the point, although it was correctly reported in these columns), and W. Prodgers (A.B.C.) was elected chairman, defeating the nominee of the independents, Harry Hopkins, by 23 votes to 18. Mr. Hopkins was also defeated as delegate and replaced by a circuit representative.

The contention was now made that voting by ineligible persons rendered the annual meeting proceedings void and that another annual meeting should be called, with the former officers operating in the meantime.

The Association solicitor, Norman Hart, who had been consulted, expressed the opinion that any application for membership not duly approved by the General Council rendered a person ineligible to attend and vote at the annual meeting, and that any decisions affected by their votes were invalid.

W. PRODGERS, the new chairman, said he was going to stand by Mr. Hart's ruling and did not intend to vacate the chair. It had been discovered that five persons, whose nominations had not been approved by the General Council, had voted; four of them were his supporters and one opposed, which left a balance of three in his favour. As the voting was 23 to 18 for him there was still a margin of two for him after deducting those three votes.

Eligibility to Vote

The question thus created was raised when E. M. RUSH, the branch secretary, read the correspondence on the subject. There was a letter from A. S. Hyde (Glenroyd), who pointed out that in reply to a question at the General Council meeting the president and secretary ruled that any person nominated as a member of the Association could not become a member until he had been balloted for and approved by the General Council.

"This decision is extremely important to the Leeds branch," he went on, "as some nine nominations were approved at that meeting, of which only two or three were transfers. I have been led to believe that these gentlemen attended the annual meeting last month and voted as members when obviously they were not entitled to do so.

"If this is correct I think the effect would be to render the proceedings at the annual meeting of the branch invalid, and the only solution will be for the chairman to declare it so, and call another annual meeting.

"I am quite sure that all concerned acted in ignorance of the rule, and I am equally certain that neither the chairman nor the committee will wish to maintain a position open to serious question and one which might be the cause of bitterness and friction to the detriment of the work of the branch."

Mr. RUSH added that he had communicated with Mr. Fuller and mentioned in his letter the care he took to check on all nominees. In the cases referred to he had forwarded the applications to headquarters and though he had not received confirmations he had assumed that these were in the post and had been subject to delay.

He also informed the General Secretary that there had been 23 circuit representatives present and 18 others, and all propositions were voted for accordingly, except the delegates, and Mr. Hopkins was at the bottom of the poll.

He ventured the opinion to Mr. Fuller that, as it appeared to him, the annual meeting of the branch must be declared invalid.

A Question of Principle

Mr. HOPKINS stated that he had merely asked Mr. Rush for the names of the people at the meeting. He did not object to losing any office, but he did object to the methods adopted. His view was that if one person who was not qualified voted, then the whole meeting was invalid. That was why he asked, at the General Council, whether the list of nominees meant what was inferred, and if they were accepted, nominees of the halls concerned before approval by the General Council. He did not suggest that anything had been done that was not in good faith.

Mr. RUSH informed the meeting that the Association solicitor had replied that a nominee, not having been balloted for and approved by the General Council, had no right to vote, and if any resolution was affected by their votes, such resolution became null and void. If the votes of these nominees did not affect the resolution, then the resolution stood.

Mr. PRODGERS assured the meeting that the voting was taken in good faith.

Mr. HOPKINS said that that was not questioned.

Elected Anyway

Mr. PRODGERS then explained his position and his view that even not accounting for the votes of the nominees referred to there was a balance of two in his favour. If there was any desire to take the matter to the General Council they were quite at liberty to do so.

Mr. WHINCUP said that Mr. Metcalfe unfortunately had to go away to a Board of Trade meeting, but he had advised Mr. Rush and himself to see the local solicitor, and they had done so—although the chairman thought they should have consulted the committee first. The opinion had been given to them that the voting was invalid and that this should be put to the present meeting and that the past officers should resume their positions, pending a further annual meeting.

Mr. WHINCUP added that the point re votes not affecting a resolution was not put specifically to Mr. Hargreaves, the hon. solicitor of the branch.

Mr. HYDE commented that he did not agree with the view of the Association solicitor. In his opinion the meeting was invalid and another meeting should be held. As there were divergent views, he felt that counsel's opinion should be sought.

B. GOLDSTONE seconded this.

Mr. PRODGERS said he was relying on the full context of Mr. Hart's letter, which indicated to him that the voting did not affect the position as it stood.

Mr. PRENDERGAST emphasised that it was taken for granted that anything that was done was done in good faith.

Mr. FREEDMAN said they could not have any check on the actual voting, as some was done by ballot and others on a show of hands.

Appeal to L.F.P.

DENNIS WALLS (Lyceum, Huddersfield) moved that the matter be referred to the L.F. and P. Committee as the responsible body of the Association, to take stock of the facts.

Mr. PRENDERGAST seconded.

Mr. PRODGERS: It seems to me that this is the only branch where violent anti-circuit feeling exists.

Mr. HOPKINS: I can assure you there is no feeling about the circuits.

Mr. PRODGERS: It is apparent there is feeling. The circuits have worked in harmony with the independents in everything since the war and have helped themselves and the independents to get concessions they would not otherwise have done.

Mr. PRENDERGAST: That works both ways.

Mr. PRODGERS: To our mutual benefit.

B. GOLDSTONE: Why should there be this feeling between circuits and independents? We are all in business to get the best out of it. But that does not affect any feeling that the procedure was unconstitutional in the matters in discussion.

Mr. HOPKINS reminded members that Mr. Hart would be in attendance if and when the matter came up to the Legal, Finance and Parliamentary Committee.

Mr. CANSFIELD said he thought the officers of the branch should discuss it first.

Mr. PRENDERGAST: If this is ruled invalid the branch will have no officers.

Mr. SYKES: If this is referred to the Legal, Finance and Parliamentary Committee, must we accept their ruling?

The CHAIRMAN replied that that was so.

The amendments were withdrawn, and it was then put to the meeting that the matter be referred to the Legal, Finance and Parliamentary Committee. This was carried by 22 votes to 13.

A SECOND TERM PRESIDENCY

No Reason for Such Procedure

Leeds members at their February meeting decided to support the nomination of S. K. Lewis for the presidency of the Association during the ensuing year, after letters had been read from the Birmingham branch and from the Portsmouth branch putting forward H. P. MEARS for a second year.

The Chairman (W. PRODGERS) mentioned that the election of a president for a second year, as was suggested in the case of Mr. Mears, was a very unusual step.

There was a feeling that no special reason presented itself for such a procedure, and A. S. HYDE moved that the thanks of the branch be extended to Mr. Mears for his excellent year of office, but that at the same time their delegates be instructed to support Mr. Lewis, who would be precluded from any office at all if not elected president, as W. J. Speakman had already been elected vice-chairman

K.R.S. INSPECTIONS

"I think the feeling is that we have every confidence in our managers," commented JACK PRENDERGAST when the General Council's complete lack of interest in the K.R.S. inspection proposals was reported.

Mr. WHINCUP drew attention to the new K.R.S suggestion of co-operation by way of sending inspectors to make a check on tickets, etc., and report on these matters, and anything affecting deficiencies of staff.

The matter was left on the table.

Frank Sully, Pat O'Brien, Constance Bennett, John Halliday and Stanley Logan in ESCAPE TO GLORY, Columbia's drama of Atlantic freighters versus U-Boats which will shortly be Trade shown

The Price of Vigilance

LEEDS C.E.A. QUERIES PAY OF FIRE-WATCHERS

Films Commission and British Production

THERE was a sympathetic approach to the Board of Trade's proposal for a Films Commission when the matter was discussed at the meeting of the Leeds branch. The views expressed were not entirely in agreement with all the points laid down to the General Council, but it was felt that at any rate they offered a basis for consideration with the prospect of a practical plan being evolved that would be regarded with favour.

CLAUDE WHINCUP described this item as the one of most serious import at the General Council meeting, though the submissions of the G.C. were not for publication.

He recalled that when the Films Act was before them and Lord Moyne had a hand in it, the recommendation came forward that there should be a Films Commission to attend to the control and administration of the industry and of British films. The Government did not attend to the matter at the time, but they were pressing something of the sort now, although with variations.

They were aware that during the past twelve months there had been mooted a Films Bank with a capital of one and a half millions, and which had had a sticky career. A sum of half a million was mentioned now, and there were expressed views that this was not sufficient. There was the fear that behind the Films Commission would be control by a few financiers who would be putting up the money.

Mr WHINCUP said that while Mr. Fuller had let it be known that the General Council was opposed to this, the wording of statements in print hardly seemed to be correct. There was opposition, but there were also many views that some good might be derived from it. That seemed to be Mr. Metcalfe's opinion.

Some Good May Come

JACK PRENDERGAST said that when the top table had views on a project they tried, via the General Secretary, to mentally-condition the others. The statements that had appeared in Press conveyed general opposition to the scheme, but there was enlightened opinion that careful consideration was warranted.

The possibility was that they would have something imposed on them in any case, and it was therefore far better that they should have a hand in it and give their guidance. There might be a shortage of films ahead, but they had to bear in mind in respect of the sum of money talked about that although the figure in the bank covered certain proportions, they need not necessarily take it that that was the full extent to which the financial interests would go.

On the question of product, Mr. Prendergast said he noted activities in certain directions. One of the big studios was reopening and it seemed to him that they should give every consideration possible in the way of encouragement.

Those of them who were short of product could not be any more penalised than they were now. The only difference would be that between a position that was controlled and one that was uncontrolled. It was better, therefore, that we should be concerned in it and that we should sit on the Films Commission. That was the mandate of the General Council—and yet reading certain accounts of it would appear that we were turning it down completely.

Not Dismissed

A. S. HYDE commented that the General Council did not cast the idea aside. There was the feeling that there was something in the idea, but they were not entirely enamoured of the way it came before them, and there was an inclination and desire for proposals on a somewhat different basis.

The statements published were misleading, as the resolution at the General Council conveyed that they were prepared to discuss the matter further with the Board of Trade though not at one with the proposals as put to them.

Mr. HYDE said it was understood that the Films Commission would comprise three people, none of whom had direct connection with the film business. It was felt that this could not be supported. There was also the feeling that it was not possible to take suggestions of a guaranteed market for granted.

Exhibitors' Quota

The fact that there were likely to be a big number of exhibitors not in a position to fulfil their quota requirements was disclosed by C. H. WHINCUP, in reporting on General Council proceedings. He mentioned that numerous exhibitors were apprehensive of the position, but indications at the G.C. led to the inference that members of this branch who found themselves in this position would not be alone by any means.

Fire Fighting Expense

The suggestion that a uniform attitude should be adopted by exhibitors on the payment of staffs in connection with fire fighting duties was made. The feeling prevailed that, although the work should be on a voluntary basis, difficulty was being experienced in finding adequate staffs to cope with responsibilities.

Therefore, the necessity often arose of engaging at least one paid fire watcher, and consequently the question of payment of staffs for fire-watching duties became a matter for individual consideration according to circumstances.

In asking for enlightenment as to this point of paying staffs, CLAUDE WHINCUP said the idea of uniformity of action occurred to him as one way of preventing any feeling if and when comparisons were made by different staffs. He had already had experience of happenings in respect of blocks of buildings in which there were kinemas he was concerned with. He found that fire watchers connected with these areas were getting sums ranging from 1s. 6d. supper money to 2s. an hour, which was a fantastic figure. There were instances of men receiving 10s. a night.

According to the Government, fire watching should be done on a voluntary basis, but it was known that in Leeds substantial sums were being paid.

Studying the Staffs

JACK PRENDERGAST: Is there any objection to that?

CLAUDE WHINCUP: No, but it is a matter of avoiding friction with staffs.

B. GOLDSTONE: It is exceedingly difficult to get staffs in some districts. I have engaged a special fire watcher, and other members of the staff take duties when the sirens go.

W. PRODGERS (chairman) remarked that they should let the authorities know what they were able to do, and if anything more was wanted it would have to be worked out of a pool.

B. GOLDSTONE questioned whether the official pools were adequate to meet the demands.

L. J. HARRIS: I presume we have all sent in the necessary details to the authorities and are now waiting for further instructions from the Chief Constable and the Fire Chief.

Payment is the Problem

A. S. HYDE reminded the meeting that the point raised was not how they were dealing with the situation but whether staffs should be paid or not.

Mr. MITCHELL: It is a voluntary service and it is up to individual employers to make their own arrangements.

Mr. PRODGERS: The difficulty is that few kinemas have adequate staffs to do the job.

Mr. MITCHELL: Buildings in one block are pooling their resources, which helps things considerably.

Mr. PRODGERS: In some cases the authorities will only let kinemas operate on their own.

Mr. WHINCUP added that he would not pursue the question further as there did not seem any inclination towards a unanimous view.

RELIEF PROCEDURE WHERE "HARDSHIP" IS PLEADED

Bristol and Exhibitors' Position

WEST COUNTRY FILM DUMPS

MOST of the time at the February meeting of the Bristol branch was devoted to consideration of the position of exhibitors who have had to close owing to war conditions, the Board of Trade and Shortage of British films, and film hire terms in blitzed areas, and full reports of General Council discussions on these items were given by the delegates.

Discussion of the Fire Prevention (Business Premises) Order, 1941, was deferred for a few days, when it will be considered at a special meeting to be called for the purpose. The branch secretary gave a report of the joint meeting on film dumps held in Bristol by the officers of the Bristol and Devon and Cornwall branches.

Circuit Houses' Nominees

The names of several managers of theatres owned by one of the circuits were announced as nominees for the theatres of which they are in charge.

The attention of the meeting was called to the fact that in connection with such cases the General Council had pointed out that branches should carefully watch the type of person appointed as nominee.

The CHAIRMAN, Coun. F. G. W. Chamberlain, said it was a case of the circuits using nominees for control when needed, but there was no rule to prevent them doing so. If the independents had one vote for each kinema there was no reason why the circuits should not also have one vote for each house.

GEORGE REES said he did not think that there was anything against individuals, the question was whether the policy was a correct one.

The CHAIRMAN said relations between the circuits and the independents in the Bristol branch was all that could be desired, though perhaps such was not the case in some other branches.

Impossible Quota Position

Dealing with the shortage of British films and the exhibitors' position under the Quota Act, Mr. CHAMBERLAIN said it was practically impossible in places where there was competition for the exhibitor to carry out his obligations under the Act. What they were asking of the Board of Trade was a revision of the Quota to enable exhibitors to fulfil their obligations.

Regarding the proposed Film Commission, he said there had been a time when exhibitors were in favour of a Film Commission which would be able to deal with the problems which affected the Industry, but he was afraid that the Commission as now suggested would be simply to safeguard the hait a million of money supplied.

OLIVER PUGSLEY asked if it was not understood that the frozen assets of the American companies would be used for the production of British films?

The CHAIRMAN said he did not think the Board of Trade would agree.

K.R.S. and Hardship Cases

Regarding the joint meeting of the K.R.S. and the C.E.A., Mr. CHAMBERLAIN said it was brought about by the form sent out by the renters' organisation in connection with hardship cases. They would remember that objections were taken to some of the particulars which exhibitors were asked to give. The form had been modified, but he believed that certain details still had to be supplied. Any exhibitor now applying for relief would have his case considered by the Joint Committee.

Personally, he had always contended that it was a matter for the exhibitor and the particular renter concerned, but if an exhibitor applied to any renter he was referred to the K.R.S. The Committee also dealt with cases of kinemas which had had to close down on account of bad business. These cases were placed before the Committee for consideration. He pointed out that if an exhibitor closed down voluntarily he must still meet his legal obligations.

Replying to a question as to the position in the case of a film booked on sharing terms with no guarantee, he said it would have to be decided as to what the renter was legally entitled to. The point was that the contract said that a film must be shown and the exhibitor was liable for damages if he did not show it.

A question was asked as to what the renter would be entitled in the case of a house where the business had fallen off to the extent of, say, 50 per cent.?

Mr. CHAMBERLAIN said it would probably be based on the last half a dozen films. He pointed out that if a house closed down through bad business they could not claim that it was closed through enemy action, even though half the population had left the district.

Mr. PUGSLEY asked if the advice of the C.E.A. solicitor had been taken.

Mr. REES said Mr. Hart was present at all meetings of the Joint Committee.

The CHAIRMAN said so far as he knew, they were not affected in that branch; he had not heard of any kinema being closed voluntarily.

Fire-watchers

In connection with the Fire Prevention Order it was decided to hold a special meeting on the following Friday in order that the matter could be gone into thoroughly.

Presenting the report of the joint meeting between officers of the Bristol branch and the Devon and Cornwall branch to consider the matter of film dumps, the Branch SECRETARY, S. W. Savery, said the K.R.S. had been represented by Mr. Verran, of Cardiff, the Devon and Cornwall branch by Messrs. Hill and Rundle, and the Bristol branch by the chairman, Messrs. Atkinson, Blackburn, Rees and himself.

Stand-by Exchanges

A general discussion took place on the question of film dumps, and Mr. VERRAN stated that the K.R.S. were not prepared to set up additional dumps as it was considered that each hall should have a stand-by programme, and if there was any breakdown, then the exchange of these stand-by programmes, together with the current programmes, was sufficient.

"The question of organisation was discussed, and it was considered that in certain districts it would be better for one kinema in that district to act as a dump for the other kinemas near at hand. This was of particular interest to the Devon and Cornwall branch.

"Dealing with Bristol, Mr. Verran was informed of the great difficulty in telephoning Cardiff for permission to release films from the Bristol dump. After discussion, Mr. Verran agreed to take back with him the suggestion that one Bristol exhibitor should be appointed to be responsible for the release of films from the dump. He would be responsible for advising the renters, and expenses would be shared equally between the K.R.S. and the C.E.A.

Dispatch Instructions

"During the meeting, the question of dispatch instructions was raised, and Mr. Verran agreed that where possible it was advisable to give advice as to where a film was coming from as early as possible. It was not advisable, however, to give dispatch instructions more than a week ahead, as many mistakes had occurred by this method owing to the exhibitor presuming that the instructions were for the current week and not for the week following.

"Mr. Verran agreed to take back with him the various suggestions which had been made and promised that they would receive attention."

The CHAIRMAN said he thought they had accomplished a useful bit of work through holding the meeting. He had pointed out to Mr. Verran that a lot of the films at the Bristol dump had had third, fourth and even sixth runs in the city, and exhibitors could not very well show them again.

On the motion of G. H. BLACKBURN, seconded by E. S. CECIL, the report was adopted.

Good Friday Opening

It was decided to apply for Good Friday opening at the next sitting of the licensing magistrates, and to adopt the same procedure as last year, the hours requested to be from 3.30 p.m. to 9.30 p.m.

Hugh McDermott and Leslie Howard in a scene from British National's PIMPERNEL SMITH, which Howard is himself producing and directing for Anglo-American release

Arthur Askey, Peter Murray Hill and Carole Lynne in THE GHOST TRAIN, which General Films is Trade showing next Wednesday

Scots Discuss Shortage of Projectionists

WOMEN TRAINEE PROBLEMS

Fire Watchers and Expenses

DISCUSSION at the first monthly meeting of the year of the Scottish Branch, held under the chairmanship of George Taylor, was somewhat desultory, but there evolved some interesting facts concerning the shortage of projectionists and the attitude of the Glasgow magistrates in regard to the employment of women. Fire watchers' expenses were also discussed.

H. J. GREEN said that there was some confusion for the Army regarding the strict interpretation of the operators' calling. They had had two cases of men registered as operators or operator electricians being called up as electricians at the age of 25. In both cases it was explained that the men were projectionists, "and they looked up the schedule again and told the men to send back their papers and their railway warrants.

Towards the end of the meeting Mr. KEMP spoke of the bad condition of prints, particularly in the last few months, and this brought Mr. MURRAY to his feet, exclaiming that the Government had all their operators away. He had lost four operators; another had passed his medical examination; while yet another was registering next Saturday. He thought all kinemas should have fully qualified men.

A Vicious Circle

Mr. MCDOUGAL then asked if they could get permission from the magistrates to train girls. "Girls," said Mr. MURRAY, "will never fill the job."

RITSON BENNELL said that circumstances had changed recently and it might be advisable to write to the magistrates pointing that out and that it made it essential for women to take the places of operators.

JAMES WELSH explained that under the licence exhibitors could not get the services of a woman operator unless she had some electrical experience. "Then you reach a sort of vicious circle, because if you are not allowed to employ a woman in a learning capacity, they will never have experience. That is the point we want to get the magistrates to determine."

Mr. Welsh added that he could see no objection himself to a woman being employed in the box so long as she was not displacing someone else, "but there was no way you can train a woman under the magistrates' regulations."

The question was left to the Executive.

Condition of Prints

With regard to Mr. Kemp's complaint, the SECRETARY, John R. Turner, said that the question had been raised at the General Council recently on a complaint from the K.R.S. The blame for the condition of prints was placed by them on the kinemas and their staffs.

HORACE COXALL said that he thought that most of the damage was caused in the rewinding room and not in the machine.

Mr. MURRAY again rose and said that the bad condition of films showed that the question of the operators was a very serious one. He had operators away and others were being pinched by the first-run houses.

Fire-watchers' Expenses

There was some discussion by the meeting in regard to fire-watchers.

Mr. MURRAY reported that some Glasgow firms were paying their watchers 3s. or 4s. expenses. Was that a general rule?

Mr. BENNELL revealed that the day before at a meeting of the Conciliation Board with the N.A.T.K.E. and the E.T.U. that very question had been raised in a general way.

It was, however, no part of the function of the Board, but they did agree they would suggest to the present meeting that the members should consider the provision of something as expenses. It had been pointed out that city firms were providing comforts such as beds and refreshments.

GEORGE URIE SCOTT said that two theatres were paying their watchers 2s. 6d. per head to do whatever they wished with. The workers were unable after working two houses to get home for refreshment and the half-crown covered their expenses. They could not expect a man to go from five or seven o'clock in the evening until the morning without something.

After some further discussion, Mr. MURRAY moved that the voluntary staff should be allowed at least 2s. per head per shift.

Against this, GEORGE SINGLETON moved an amendment that in the meantime the members make no recommendation. Mr. SINGLETON'S amendment was carried.

S.A. Ban to Stand

Reporting on matters dealt with by the Executive, JOHN R. TURNER said that they had received requests for collections for their Self-Denial Week from the Salvation Army. It was agreed that the present policy be maintained—that was, the ban on the Salvation Army be continued.

S.O. at the Argyll P.H.

A. E. PICKARD then raised the question of the Sunday openings of the Argyll Picture House, Glasgow.

He was told that they already had had a satisfactory explanation from the proprietor, Mr. Jacobs. Mr. MURRAY, however, pointed out that the funds from these Sunday shows went to build a hall, and he wondered how much that hall was going to cost. It was agreed to invite Mr. Jacobs to meet the Executive.

THE BLITZ—"GONE WITH THE WIND"

Sam Eckman's Message on Canadian Premiere

THE première Canadian performance of "Gone With the Wind" has just been held in Loew's Theatre, Toronto.

M-G-M's managing director in this country, S. Eckman, Jun., took the opportunity of sending to the theatre a message of congratulation by cablegram, in which he pointed out that this week "Gone With the Wind" commences its fifty-third week in London at the Ritz, having first started its run concurrently with the Empire Theatre and the Palace Theatre. This establishes a new all-time long-run picture record for London, surpassing even the previous one of forty-nine weeks held by "Ben Hur."

"It would," cabled Mr. Eckman, "take more than a Nazi blitz to prevent Londoners from enjoying the greatest screen attraction of all time. It is particularly amazing to see people here queued up in all kinds of weather, frequently whilst sirens are sounding. I congratulate you on the selection of your theatre for the first 'Gone With the Wind' showing in Canada."

Odeon Managers Aid A.T.C.

500 YOUTHS AT KINEMA RALLY

A gathering of over 500 Reading youths assembled at the Odeon, Reading, last week in connection with the formation of the first Reading Squadron of the Air Training Corps.

H. Kerr, the Odeon manager, is on the permanent Civil Committee, and, together with Miss C. Morris, of the Pavilion, Reading, an Odeon-associate house, is carrying out an extensive recruiting drive; already 290 applications have been received.

At the mass meeting of recruits and potential members, special R.A.F. propaganda films were shown and, later, Mr. Kerr was thanked for his great interest.

S. J. Channing, manager of the Regal, Camberley, who is chairman of Camberley Squadron's Civil Committee, also reports that the work of selecting the best candidates proceeds, and the Camberley Squadron will soon be established.

NAMES in the NEWS

S.M. Changes — Manageress at Slough—Sneedon of the Pioneers — "Sit-Still" Expert as a Fire-Watcher — Odeon Appointments

Several managerial changes have taken place at kinemas in the circuit of S.M. Super Cinemas, Ltd., on Merseyside. **G. E. Ellis,** manager of the Empire, Birkenhead, has transferred to one of the S.M. kinemas in Watford. His successor at the Empire is **W. Smithson,** who was formerly at the Royal, Breck Road, Liverpool. **J. F. Williams** has been appointed manager at the Royal. This is his first managerial appointment.

Tony Lister, manager of the Clifton, York, is shortly to join the Forces. He will be greatly missed at Clifton, especially by the younger kinema fans of the district, among whom he is affectionately known as "Uncle Tony."

Miss R. Inskipp has been appointed house manageress of the Adelphi, Slough, a Union-A.B.C. house, of which A. Harrison is the general manager.

Miss Inskipp is by no means new to the kinema Industry, having been relief manageress for A.B.C. in the Portsmouth area, previous to which she was secretary to the management of the Savoy, Portsmouth.

L. C. Parsons, who was recently transfered from the Odeon, Weymouth, to the Odeon, Marlow, was presented by his former staff with a gold propelling pencil. He was six months at Weymouth.

Corpl. Stewart Sneedon, late general manager of the Regal, West Norwood, has been recommended for a commission in the Pioneer Corps, in which he has served for six months. It is good to see that ability is recognised in other fields of endeavour than the kinema business.

Looking in at the Embassy, North Harrow, a KINE. correspondent found acting as a fire-watcher **Fred Archer,** who claims to be the only man able to sit still for 35 minutes on end, and who is known as the "Living Wax Model." He has frequently been employed in publicity stunts by exhibitors, but the diminution of opportunities due to the black-out has compelled him to adopt another profession and he has secured employment on the A.B.C. fire-watcher staff.

Tom Robinson, who for four years left Ashton to manage a theatre at Farnworth, has returned to the management of the New Empire, Ashton-under-Lyme. For two years he was in charge of the Picture House, Ardwick, Manchester.

Charles Clow, manager at the Plaza, Cleethorpe Road, Grimsby, has reintroduced the musical interlude by the engagement of Mark Hardy and his Band, a local combination of already established reputation. The experiment, which included community singing, proved to be an instantaneous success.

Mr. Clow has further elaborated on the idea by introducing a "talent spotting" contest into the interlude and this again has gone over well.

One night Mr. Clow himself faced the microphone and his rendering of "My Hero" from "The Chocolate Soldier."

C. Brown, manager of the Odeon, Llandudno, for the last 15 months, has been appointed to fill an Odeon position in London.

A. W. Street, whose experience in the Trade goes back nearly 14 years during which he has been connected with the New Theatre, Barton-on-Humber, Lincs, the Playhouse, Brigg, Yorks, the Kenninghall, Clapton, and the Chingford Odeon—which he has managed since July, 1939, has joined the R.A.F.

A permanent appointment in his place has not yet been made, but the hall is temporarily under the control of **Jack Asher,** who for the past 18 months has been on relief and assistant managerial duties, working from the Hendon Odeon. Previously he was for some 10 years a film cameraman, and worked on such well-known productions as "A Yank at Oxford," "The Citadel," "Paradise for Two," and "Thunder in the City." He has an artistic flair, and while at Hendon brought this into use in designing cartoon publicity for "The Great Dictator."

Alfred Richards, manager of the Islington Odeon, was badly injured in a recent heavy raid while travelling home and is still on the sick list. His successor, **Adrian Romer,** former actor with some 28 years' experience of entertainment, including exploitation work for Fox Films and management of a number of well-known London halls, is also off duty as the result of an accident while alighting from a train.

The hall is temporarily under the management of **George Maziels,** another much-experienced member of the Trade, who for many years represented Allied Artists (now United Artists) in the West of England and then joined London and Southern Super Cinemas as supervisor and publicity manager for all their halls, with headquarters at Bloomsbury Super Cinema Since the fusion with Odeon Mr. Maizels has been engaged at a number of the latter's houses.

No action has been taken on a resolution by the Solihull Urban District Council urging the Warwickshire County Council to include in its kinema licensing conditions a clause requiring the provision of direct telephone lines from kinemas to the fire station.

THE SON OF MONTE CRISTO, Edward Small's stirring drama, starring Joan Bennett and Louis Hayward, will be Trade shown by U.A. at the Phœnix on March 12, at 2.30 p.m.

DEATH OF BIRMINGHAM G.-B. MANAGER

Funeral at Liverpool

Former Midland Vice-Chairman Passes

Members of the Merseyside and Birmingham kinema Trade learned with regret of the death last week of Fred Hardy, manager of the Gaumont, Birmingham, at the age of 43. He became ill at Christmas, a few days after his transfer from the West End Kinema and Café, Birmingham, to the Gaumont.

Mr. Hardy was associated with Merseyside for several years, first as manager of the Super, Birkenhead, and later as general manager of the Rialto Ballroom and Café, Liverpool, which was then the premier theatre on Merseyside. When C. H. Russ, then G.-B. divisional superintendent on Merseyside, transferred in 1932 to Birmingham, he took Mr. Hardy with him as general manager of the West End.

Many expressions of sympathy have been received by Mrs. Hardy from the Trade in Birmingham and the Midlands.

J. M. Cannon, divisional superintendent (Liverpool area), represented the G.-B. directors at the funeral at Allerton Cemetery, Liverpool. Floral tributes were sent by E. H. Lundy (chief divisional superintendent, G.-B.) and the directors of G.-B., C. H. Russ and the Birmingham area divisional staff, G.-B.; West End Kinema and Café staff, Birmingham; Birmingham and Midlands C.E.A.; Birmingham and Midlands C.T.B.F.; Birmingham film renters; J. M. Cannon (divisional superintendent, Liverpool area G.-B.); Liverpool G.-B. divisional staff and managers; Leslie Holderness (Paramount, Birmingham); and W. J. Coupe (Birmingham). A bunch of daffodils was sent by "Little Jack," one of the page boys at the West End, Birmingham.

H. A. Yoward

A well-known Birmingham exhibitor passed away on Saturday last in Harold Augustus Yoward, of Alcester Road South, King's Heath. Mr. Yoward, whose health had been far from robust of late, was 59 years of age. Before becoming associated with the kinema trade he had a successful career as a constructional engineer. Among the Birmingham suburban kinemas in the control of which he was interested were the Atlas, Stechford; Capitol, Ward End; Highgate Picture Theatre; New Regent, Ladywood; and the Olton Cinema, Olton. He was also associated with the Penn Cinema, Wolverhampton. Some years ago Mr. Yoward was vice-chairman of the Birmingham Branch of the C.E.A.

Half a Century in Films

Joseph Grimshaw, aged 86, died this week after a connection with the stage and kinema industries extending for nearly half a century. He had been stage manager on the Victoria Pier, Blackpool, and was formerly kinematograph operator at the Winter Gardens, Blackpool, and at the Palace, Blackpool.

JAMES CAGNEY AND BETTE DAVIS

Co-stars in Warner Comedy

James Cagney and Bette Davis co-star in "The Bride came C.O.D." now in production at Warner Brothers' Burbank Studios.

The film, which is being directed by William Keighley, brings together two of the most outstanding personalities of the screen in a departure from their usual type of roles. It is a scintillating, fast-moving comedy which will give full scope to the lighter talents of Mr. Cagney and Miss Davis.

James Cagney recently finished "Strawberry Blonde," in which he is supported by Olivia de Havilland, Rita Hayworth, George Tobias and Alan Hale. Bette Davis has just completed her starring role in "The Great Lie," her supporting cast including George Brent, Mary Astor and Grant Mitchell.

Cordell Hull Screened

U.S. Secretary of State Cordell Hull will be seen as one of the central characters in "Sergeant York," which Jessie Lasky is producing at Warner Brothers' Burbank Studios. Gary Cooper is starred in the title role, and Howard Hawkes is now testing actors for the Hull part.

"She Stayed Kissed"

Shirley Ross has been signed for the feminine role opposite Dennis Morgan in "She Stayed Kissed," in which Jane Wyatt, Lee Patrick and Una O'Connor also appear

"MELODY RANCH"

Gene Autry's Big Hit for Early Trade Show

British Lion announces the early trade presentation of Republic's $500,000 Western hit "Melody Ranch," starring Gene Autry, with Jimmy Durante heading a great cast, which includes Ann Miller as his leading lady, and Barton MacLane, Vera Vague, George "Gabby" Hayes, Jerome Cowan and Mary Lee.

"Melody Ranch" is rated as a super Autry Special, and, indeed, as one of the most lavish Westerns ever produced. Budgeted for half a million dollars, the picture can be described as of "epic proportions."

In "Melody Ranch" Gene Autry is cast as a radio star in a western program. Ann Miller, who will soon be seen in Republic's de-luxe musical, "Hit Parade of 1941," is cast opposite Gene and provides sultry and scintillating complications in a most ingenious plot. Jimmy (schnozzle) Durante carries a lion's share of the comedy interest aided and abetted by Vera Vague, alias Barbara Allen, popular radio comedienne.

George "Gabby" Hayes is cast as a cantankerous local trolley conductor, and little Mary Lee, Gene Autry's faithful kid partner in previous Republic pictures, carries off her share of acting with flying colours.

Question of Personal Responsibility

Frank Ingham, of the Gaiety, Peter Street, Manchester, on Thursday, applied to the Manchester Watch Committee for a licence to present stage plays. The licence was refused because the committee was not satisfied that the applicant would be entirely and solely responsible for the premises.

They intimated that the application could be renewed when applicant could satisfy them that he would be the actual and responsible manager.

Liverpool Refurnishings

Seating at the Forum (A.B.C.), Liverpool, has been renovated, and where necessary the upholstery renewed. New carpeting has been laid down in the lounge, café and on the staircases.

Please Yourself S.O.

S.E. LANCS POSITION

Business arising from the last meeting of the General Council was discussed at the meeting of the Executive Committee of the South and East Lancashire branch, held at Manchester on Friday. J. Mather presided. Two of the officers were unable to be present owing to illness—C. Littler (secretary) and Tom Lewis (hon. treasurer).

Reporting on the Sunday entertainments situation, the CHAIRMAN said it was left to the individual discretion of members of the branch whether they should or should not make application to open. In some districts they were keen to test whether there was a demand for Sunday shows, but in others Sunday opening was not desired.

The meeting approved the suggestion that delegates to General Council should support the nomination of J. Mather for the Legal, Parliamentary and Finance Committee.

A.B.P.C. Debentures in Demand

IMPROVED MARKET TENDENCY

G.-B. Groups Stronger

A RATHER better tendency prevailed in the kinema share market last week.

Once again, debentures attracted the bulk of the interest. A.B.P.C. 5 per cent. debentures rose £2½ to £80, while Gaumont 4½ per cent. debentures advanced from £55 to £57.

P.C.T. 7½ per cent. preferred were up 9d. at 8s. 3d., while the "B" preference recovered slightly to 14s. after their fall to 13s. 9d. a week earlier.

Sound City (Films) at 1s. were about 4½d. better, while General Theatres preferred put on nearly 6d. at 2s. 3d.

Otherwise movements were too small to materially affect prices.

SHARE MARKET

	Last Week.	This Week.	Movement.
African Theatres Ord. ..	24/3	24/3	—
Assoc. Brit. Pic. Corp. 5/- ord.	4/9	4 7½	— /1½
.. 6% Pref.	12/3	12 1½	— /1½
.. 5% Debs.	£77½	£80	+ £2½
A.P.P.H. Ord.	5 1½	5 1½	—
Baird Tele. 20% Pref. Ord. 2/6	— /-	— /-	— /-
.. Defd. Ord. 2/6 ..	— /-	— /-	— /-
Brit. & Dom. Films £1 ..	— /1½	— /1½	—
Brit. Lion Pref. 10/- ..	1/6	1/6	—
Capital & Prov. News 5/- ..	/9	/9	—
Gaumont Brit. Ord. 10/- ..	1/6	1/6	—
.. "A" Ord.	/6½	/6	— /½
.. 5½% 1st Pref.	5/3	5/3	—
.. 4½% New Debs.	£55	£57	+ £2
General The. Pref.	1/9½	2/3	— /5½
.. 6½% 1st Mort. Deb. ..	£68½	£68½	—
Kinemas Debs.	£81	£81	—
Mde. Tussaud New 1/- Def. ..	/3	/3	—
.. £1 Prefd. Ord.	2/4½	2 4½	—
Moss Empires £1 Ord. ..	13/1½	13 1½	—
.. £1 Cum. Pref.	13/7½	13 7½	—
Odeon 5/- Ord.	4/9	4/9	—
.. 6% Cum. Pref.	9/9	9/9	—
.. 5% Debs.	£68	£68	—
P.C.T. 7½% Ptg. Pf. Ord. ..	7/6	8/3	— /9
.. Cum. "A" Pref. £1 ..	17/3	17/3	—
.. Cum. "B" Pref. £1 ..	13/9	14/-	— /3
.. Const. 7% Pref. ..	19/3	19/3	—
Sound City (Films) 6% Pref. ..	7½	1/-	— /4½
Stoll Th. Corp.	— /7½	— /7½	—
Twentieth Cent. 6% Pref. ..	/3	/3	—
Union Cinemas Ord.	— /1½	— /1½	—
.. 1st Pref.	2/6	2/6	—
.. 2nd Pref.	/6	/6	—
Union Cine. Sub. Props. 6% Pf.	10/6	10/6	—
.. 4/- Ord.			

£1 shares unless otherwise stated. * Nominal.

Company Notes and News

NEW PRIVATE COMPANIES

Bothwell and Hope, Ltd.—Registered in Edinburgh February 7. Capital, £100 in 100 shares of £1 each. Kinematograph theatre proprietors, etc. The subscribers are: John A. Fullarton, Saltcoats, chartered accountant; A. R. Wilson, solicitor. The first directors are not named.

Analysis Films, Ltd.—Registered February 19. Capital, £100 in 50 5 per cent. preference and 50 ordinary shares of £1 each. Objects: Producers, distributors, renters and exhibitors of kinematograph films, etc. Directors: Ernest J. Anson Dyer, Stratford Abbey, Stroud, Glos., director of Anson Dyer Studios, Ltd.; Wm. M. Larkings, Cliffords Inn, Fetter Lane, E.C.4, artist. Remuneration: As fixed by the company. Registered office: Cliffords Inn, Fetter Lane, E.C.4.

INCREASES OF CAPITAL

United Entertainments, Ltd., General Buildings, Bridlesmith Gate, Nottingham.—The nominal capital has been increased by the addition of £4,000 in £1 ordinary shares beyond the registered capital of £150,000.

Parade Cinema (Skegness), Ltd., General Buildings, Bridlesmith Gate, Nottingham.—The nominal capital has been increased by the addition of £14,500 in £1 ordinary shares beyond the registered capital of £32,000.

MORTGAGES AND CHARGES

Union Cinemas, Ltd., Union House, 15, Regent Street, S.W.1.—Trust deed dated February 6, 1941, to secure £30,000 debenture stock created by Union Cinemas Investments, Ltd., constituting a legal mortgage (as collateral security only and without any personal covenant on the part of the chargors) on the leases of various kinemasin Beckenham and elsewhere. Trustees: Sir Lynden Macassey, K.B.E., 32, Victoria Street, S.W.1; and Ian Anderson, 1, Throgmorton Street, E.C.2.

Union Cinemas Investments, Ltd., Union House, 15, Regent Street, S.W.1.—Particulars have been filed of debenture stock to secure £300,000 authorised February 6, 1941, and covered by trust deed of same date, constituting a legal mortgage on kinemas in Beckenham and elsewhere, a specific charge on sinking fund policy for £638,042 and a floating charge on the company's undertaking and other property and assets, present and future. The whole amount is now issued. Trustees: Sir Lynden Macassey, K.B.E., 32, Victoria Street, S.W.1, and Ian Anderson, 1, Throgmorton Street, E.C.

SATISFACTIONS

Town Theatres, Ltd., 8, Clarges Street, W.1.—Satisfaction in full on January 12, 1939, of debenture and collateral charge, both dated July 29, 1938, and registered August 6, 1938, securing £40,000.

Triangle Film Productions, Ltd., 9, Idol Lane, E.C.3.—Satisfaction in full on January 26, 1938, of charge dated December 7, 1937, and registered December 10, 1937. (Notice filed February 13, 1941.) According to the register of mortgages, the charge registered December 10, 1937, originally secured all moneys due to bank.

LIVERPOOL KINEMA DIRECTOR

William Swire, of St. Annes-on-Sea, whose death was reported in last week's KINE., was chairman of directors of the Capitol, Edge Hill, Liverpool, of which theatre W. J. Speakman (chairman, North-Western branch) is general manager. Mr. Swire's successor has not yet been appointed.

Leeds kinemas have been given permission to open on Good Friday from 12 noon, subject to the existing conditions *re* closing hours.

C

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Black Diamonds (Gen. F.D.-Universal)	60 min. (U) American.	Richard Arlen, Andy Devine, Kathryn Adams.	Thick-ear melodrama with an American coal-country background. Story obvious, but teamwork vigorous, comedy breezy and thrills spectacular.	**Cast-iron second for industrial audiences and youngsters.**
City for Conquest (Warner)	105 min. (A) American.	James Cagney, Ann Sheridan, Donald Crisp.	Human drama of ambition, frustration and ultimate happiness in a big city, with powerful human and feminine appeal. Brilliant acting, sensitive direction and first-class production.	**Excellent booking for all classes.**
Flight Command (M-G-M)	113 min. (A) American.	Robert Taylor, Ruth Hussey, Walter Pidgeon.	Up-to-the-minute aerial melodrama turning on the experiences of an American cub pilot. Story exciting, romantic interest appealing and scenes of American aerial manœuvres terrific. Stars' teamwork grand.	**Excellent general booking. Great for youngsters.**
Her First Romance (Pathe)	78 min. (U) American.	Edith Fellows, Wilbur Evans, Jacqueline Wells.	Romantic comedy drama with music and song presenting an ingratiating Cinderella story in a modern setting. Tale simple but appealing, star's performance versatile, musical interludes popular.	**Delightful light booking for the majority of halls. Excellent for the family.**
Honeymoon for Three (Warner)	75 min. (A) American.	Ann Sheridan, George Brent, Charlie Ruggles.	Farcical comedy concerning a successful young author's susceptibility to hero worship. Tale slight but gags good and teamwork resourceful.	**Good light booking for the masses. Nothing to harm youngsters.**
Junior G-Men (Gen.F.D.-Universal)	Serial 12 Eps. American (U)	The Little Tough Guys, Gabriel Dell.	Espionage chapter play with a strong juvenile angle. Action fast, sentiment good and thrills spectacular.	**Excellent booking of its type. Great for youngsters.**
Let's Make Music (RKO-Radio)	80 min. (U) American.	Bob Crosby, Jean Rogers, Elisabeth Risdon.	Dance-band romantic comedy drama with a collegiate background. Clever performance by Elisabeth Risdon and debut of the famous Bing's brother.	**Good light booking for the majority of halls. Safe for youngsters.**
Letter, The (Warner)	94 min. (A) American.	Bette Davis, Herbert Marshall, James Stephenson.	Sex melodrama brilliantly adapted from Somerset Maugham's famous play. Story arresting, Bette Davis' performance magnificent, direction faultless and Oriental atmosphere both colourful and convincing. Feminine angle terrific.	**Outstanding general booking. Not for children.**
Little Men (RKO-Radio)	84 min. (U) American.	Kay Francis, Jack Oakie, George Bancroft.	Sentimental comedy costume piece freely adapted from the famous Victorian best-seller. Tale sketchy but character-drawing good, humour refreshing and comedy clean. Feminine appeal strong.	**Very good novelty booking particularly for the family and youngsters.**
Misbehaving Husbands (Pathe)	64 min. (A) American.	Harry Langdon, Betty Blythe, Ralph Byrd.	Marital farcical comedy of laughable complications. Teamwork snappy, dialogue smooth and direction and presentation neat.	**Good two-feature programme booking. Safe for the family.**
Trail of the Vigilantes (General F.D.-Universal)	74 min. (U) American.	Franchot Tone, Warren William, Peggy Moran.	Period outdoor melodrama. Story exciting, teamwork exuberant, laughs hearty and fights terrific.	**Excellent popular booking. Great for youngsters.**
When Youth Conspires (Pathe)	79 min. (U) American.	Jackie Moran, Marcia Mae Jones, Leatrice Joy.	Juvenile comedy drama of refreshing comprehensiveness. Young stars natural, story neat and backgrounds picturesque. Feminine and family appeal strong.	**Good popular booking. Good for youngsters.**

REVIEWS FOR SHOWMEN

Flight Command

M-G-M. American (A). Directed by Frank Borzage. Featuring Robert Taylor, Ruth Hussey and Walter Pidgeon. 10,397 feet. Release not fixed.

RIP-ROARING aerial melodrama, turning on the wide experiences of an eager cub-pilot, attached to a crack squadron of the American Fleet Air Arm. Thrills, spills, horseplay and inspiring aerial pageantry are prime considerations, but virile and spectacular as the show is it does not neglect human interest. Gentle romantic sentiment quietly nestles between the many exciting scenes of service training and tradition.

The responsibility of preserving universal appeal—and that includes feminine—is capably shouldered by the popular stars. The director, too, makes his contribution, and so do the technicians. The result is exhilarating, star-studded outdoor entertainment of adroit box-office timeliness. Excellent general booking.

Story.—Alan Drake, a young naval pilot officer, is sent to the famous Hell Cat squadron to complete his training. He fails to obey instructions while attempting to land in a fog and again blots his copybook by flying into a target, but Bill Gary, the squadron leader, and Lorna, Bill's wife, give him welcome and valuable encouragement. Jerry, Lorna's brother, is experimenting with an apparatus that will make blind landing practical, and Alan collaborates. During Bill's absence, Jerry tries out his apparatus and is killed.

The shock seriously affects Lorna. Alan does his best to comfort her and, without knowing it, causes her temporarily to fall in love with him. She and Bill separate, and the rest of the squadron believe that Alan has deliberately come between man and wife. When Alan learns of the charge he resigns in disgust. Before his resignation can take effect he has to participate in manœuvres. In an exciting climax, he saves Bill's life and demonstrates the practicability of Jerry's invention. His good work is recognised in a fitting manner.

Acting.—Robert Taylor contributes a conscientious, understanding and virile portrayal as Alan; Ruth Hussey is attractive and quietly effective as Lorna, and Walter Pidgeon is every inch the clean-cut squadron commander, as Bill. Paul Kelly, Shepperd Strudwick, Red Skelton, Nat Pendleton and Dick Purcell also represent good types in support.

Production.—The story opens with a number of neatly placed thrills—the scenes in which Alan tries to cheat the fog, his saving of his plane and his life when he swoops too near a target, and those depicting Jerry's death are really breathtaking. It pauses during the middle stages to comment gently on the slender border line between sympathy and love, and then works up to a smashing grand finale. Incidentally, the sequences illustrating the rescue of Billy by Alan and the proving of the practicability of Jerry's invention are even more thrilling than the opening ones.

The background is effectively filled in with snappy and stern commentary on duty and loyalty. The complete production is comforting proof of the power of America's aerial might as well as grand popular entertainment. Star and title values fill remaining box-office needs.

Points of Appeal.—Timely, exhilarating, actionful story, healthy sentiment and humour, great aerial spectacle, authentic atmosphere, human angle, good title and box-office stars.

Her First Romance

Pathé. American (U). Directed by Edward Dmytryk. Featuring Edith Fellows, Wilbur Evans and Jacqueline Wells. 7,060 feet. Release not fixed.

ROMANTIC comedy-drama with music and song, presenting an ingratiating Cinderella story in a modern setting. The tale cannot, of course, claim originality, neither is it particularly virile, but it has compelling charm. This agreeable quality, together with the refreshingly ingenuous portrayal by Edith Fellows and neatly interpolated music, enables it to cover its ample footage with pleasing light entertainment. Feminine and family appeal is irresistible. Delightful light booking for the majority of halls.

Story.—Linda Strong, a frumpish young college girl, receives to her surprise an invitation to a college dance. After making herself attractive she discovers the invitation is a hoax. At this juncture Philip Niles, a famous singer, appears on the scene and he, struck by Linda's freshness, becomes her escort. Ellen, Linda's man-grabbing half-sister, immediately sets to work to steal Philip, but her scheme ultimately fails. Her pique causes her to withhold sanction to the marriage, but the lovers don't mind waiting until Linda is of age.

Acting.—Edith Fellows gives a natural and versatile portrayal as Linda, and Wilbur Evans is adequate as Philip. He has quite a good voice. Jacqueline Wells is also effective as the designing Ellen. Alan Ladd, Judith Linden and Marion Kerby register in key supporting rôles.

Production.—The picture is made up principally of college capers, artless romantic interludes, and equally artless illustrations of calculating femininity, interlaced with music and song. The numbers are selected with subtle showmanship.

The likeable trimmings, which also include refreshing backgrounds, and the eager and resourceful teamwork, allow the picture to put its ingenuousness to capital account. It is as disarming as it is entertaining. Furthermore, it is every inch a woman's picture.

Points of Appeal.—Charming story, refreshing interpretation, popular musical relief, modern, picturesque backgrounds, appealing and versatile performance by Edith Fellows, strong feminine angle, and good title.

Honeymoon for Three

Warner. American (A). Directed by Lloyd Bacon. Featuring Ann Sheridan, George Brent and Charlie Ruggles. 6,706 feet. Release not fixed.

FARCICAL comedy, concerning a successful young author's susceptibility to hero worship. The tale is not particularly ingenious, but it can at least boast of a couple of really good gags. These, skilfully worked upon by an all-star cast, produce a steady frequency of laughs. The fooling is not lacking in feminine appeal, neither is the dialogue devoid of wit. Up-to-date presentation is an added attraction. Good light booking for the masses.

Story.—Kenneth Bixby, a popular writer, sets off on a lecture tour accompanied by Anne Rogers, his fiancée-secretary. At the first stop he is confronted by Julie, a former college sweetheart. She is certain that she was the inspiration of Kenneth's latest best-seller, and declares her undying love for him. She also announces that she is the reluctant wife of Harvey Wilson, a somewhat staid business man.

Kenneth is flattered, and decides to see more of Julie. Needless to say, Anne does not approve. Nevertheless, Kenneth persists in treating the matter lightly until Wilson, who, incidentally, has been waiting all his married life to get rid of his wife, announces his intention of suing for a divorce. Anne is tempted to leave Kenneth in the lurch, but she relents at the last minute and her wit, and Kenneth's, paves the way to a satisfactory climax.

Acting.—Ann Sheridan is a spirited and attractive Anne, George Brent has no difficulty in playing the susceptible Kenneth, and Charles Ruggles is a tower of strength as Wilson. Osa Massen tops a useful supporting cast.

Production.—The opening illustrations of the proverbial susceptibility of the popular author and the hero worship of the equally susceptible woman fan are a little tame, but two subsequent gags, one in which Kenneth tries to lunch with two parties at the same time, and another in which he is inundated with offers of legal assistance, are not only good, they bear repeating. It is a compliment to them, and the cast, and a lucky break for the film that much of the humour thrives on reiteration.

Points of Appeal.—Bright surface action, good pivotal gags, neat teamwork, smart dialogue, elegant staging, provocative title and star values.

When Youth Conspires

Pathé. American (U). Directed by Robert McGowan. Featuring Jackie Moran, Marcia Mae Jones and Leatrice Joy. 7,199 feet. Release not fixed.

JUVENILE comedy-drama, telling of the efforts of a fatherless boy and motherless girl to bring their respective parents to the altar. The interference of a wicked grandfather and the rosy rapture of first love provide lively and human asides. The wide interests, both the framework and the facade of agreeable and appealingly for the family and youngsters, reinforced by natural acting and picturesque scenery, furnish screen entertainment. Good popular booking, particu-

Story.—Chris, young son of Julie, a widow, hopes one day to be a doctor. He has a kindly mentor in Doc, the local practitioner. Doc is a widower, and his motherless daughter, Betty, and Chris are firm friends. Harper, Chris's wealthy grandfather, never approved of the marriage of Julie and his son, and he demands the custody of Chris. Baker, Harper's lawyer, is sent to pave the way.

He falls for Julie, but Chris and Betty know that Doc and Julie are secretly in love and they see that Doc triumphs over his rival. At this juncture Harper takes matters into his own hands, but when he and Chris meet Chris proves to him that he is able to stand on his own feet.

Acting.—Jackie Moran and Marcia Mae Jones are natural as Chris and Betty, Leatrice Joy and Charles Brown follow up the good work as Julie, and Doc and Theodore Von Eltz is amusing as Baker. The support, both juvenile and adult, is satisfactory.

Production.—The first reels are confined to Our Gang comedy and have no direct bearing on the plot, but although of little significance they are entertaining and help to promote atmosphere.

With the preliminaries over the film settles down to its task right well. It leaves nothing out, and even when serious radiates good spirits and humour. Picturesque atmosphere further emphasises its homely and healthy design. Mass and family appeal is a foregone conclusion.

Points of Appeal.—Happy, eventful story, undercurrent of sound drama, refreshing and lively surface action, good work by young stars, human angle, clean atmosphere, and star values.

Trail of the Vigilantes

General F.D. (Universal). American (U). Directed by Allan Dwan. Featuring Franchot Tone, Warren William and Peggy Moran. 6,734 feet. Release not fixed.

HERE we have a period outdoor melodrama that is a grand parody of the West. It puts horseplay before drama, yet irresponsible as it is it punctuates every laugh—and there are plenty—with punch. Rousing teamwork—the cast is hand-picked—flawless timing, marvellous fights, grand slapstick and, above all, hurricane action do the trick. It "goes like the wind" and, what's more, has feminine as well as masculine and schoolboy appeal. Star and title values are a foregone conclusion. Excellent popular booking.

Story.—Mark Dawson, a crook, waits until the Vigilantes clean up Peaceful Valley, a prosperous cattle town in the West, and then takes over. He forms a bogus Cattleman's Protective Association and all who refuse to join are systematically robbed. Fred Burton, a reporter, is sent to investigate, but a bullet in the back abruptly ends his inquiries. Tim (Kansas) Mason, a private detective, is assigned to find out how Fred died.

He starts well by gaining the confidence of Swanee and Meadows, tough but loyal employees of John Thornton, a prominent ranchowner. He soon has reasons to suspect Dawson, but Dawson is not easily caught napping. Meanwhile Barbara, Thornton's impressionable young daughter, sets her cap at Kansas. Finally, Kansas discovers that Dawson is planning to rob a stagecoach of money belonging to the ranchers. He, Swanee and Meadows counter-attack and the battle ends in curtains for Dawson. Kansas celebrates the success of his mission by marrying Barbara.

Acting.—Franchot Tone hands in a versatile performance as Kansas; his disarming manner cloaks a keen virility. Warren William is a suave Dawson, Peggy Moran is a refreshingly ingenuous Barbara, and Andy Devine, Mischa Auer, Broderick Crawford and Porter Hall thoroughly enjoy themselves in direct support.

Production.—The picture's great sense of humour places it in the burlesque category rather than that of straight comedy-melodrama, but it cleverly avoids the satirical. The heavy hand is applied seldom and then cunningly, and the result is a rollicking parody of the complete Western school. It opens, near enough, with a terrific fight and except for a few refreshing romantic interludes, effectively pursues its rousing rough-and-tumble technique to its riotous and exhilarating climax. Its vigour is infectious, to say nothing of its good spirits and humour. A certainty for the elite as well as the ninepennies.

Points of Appeal.—Hard-hitting, fast-moving story; boisterous and effective straight comedy interludes; refreshing romantic angle; healthy, picturesque atmosphere; great fights, fast action, good title and box-office stars.

REVIEWS—continued on page 19

"LITTLE MEN"

Scenes from LITTLE MEN, the RKO-Radio adaptation of Louisa Alcott's immortal story, which features Kay Francis, Jack Oakie, George Bancroft and Jimmy (Tom Brown) Lydon, which is reviewed in this issue

Gene Tow
LOUISA

LI
M

NCIS + JACK
LYDON + ANN
"
AND
DIRECTED
PRODUCED BY GENE TOWNE

Gene Towne Presents

LOUISA MAY ALLCOTTS

LITTLE MEN

with

KAY FRA

JIMMY

NCIS + JACK OAKIE + GEORGE BANCROFT

LYDON + ANN GILLIS + CHARLES ESMOND

AND "ELSIE" THE COW

DIRECTED BY NORMAN Z. McLEOD

PRODUCED BY GENE TOWNE & GRAHAM BAKER • SCREEN PLAY BY MARK KELLY & ARTHUR CEASAR

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RKO RADIO PICTURES

TRADE SHOW CAMBRIDGE THEATRE FRI FEB 28 AT 11 AM

Bob CROSBY
LET'S MAKE MUSIC
WITH
JEAN ROGERS
ELISABETH RISDON • JOSEPH BULOF
JOYCE COMPTON and BOB CROSB
ORCHESTRA featuring "THE BOB

"MR. AND MRS. SMITH"

Presenting Carole Lombard and Robert Montgomery as a fascinating co-starring team and directed by Alfred Hitchcock, MR. AND MRS. SMITH is in every way one of the most outstanding films ever produced by RKO-Radio who Trade showed it on Wednesday. The Roster of brilliant players is headed by Gene Raymond, Jack Carson, Lucile Watson, Philip Merivale, William Tracy, Charles Halton, and Esther Dale

REVIEWS—continued from page 10

City for Conquest

Warner. American (A). Directed by Anatole Litvak. Featuring James Cagney, Ann Sheridan and Donald Crisp. 9,515 *feet. Release not fixed.*

HUMAN drama of ambition, frustration and ultimate happiness in a big city, interweaving the stories of a boxer who almost becomes champion of the world, his girl-friend who dreams of fame as a dancer, and his brother who struggles to write a great symphony. The first two fail to achieve their ideals, yet find victory, happiness and understanding even in failure; while the third triumphs through the sacrifice of his brother.

The story begins in the teeming East Side of New York, its thronging, striving existence brilliantly portrayed, and then moves onward to trace the boxer's career to the moment when, in a terrific fight for the championship, he is blinded and returns once more to the environment in which he began. A grand cast, headed by James Cagney and Ann Sheridan, combined with sensitive direction and first-class production, make this an excellent booking for all classes.

Story.—In New York's East Side live three young people—Dan Kenny, his brother Ed, his girl-friend Peggy. Dan drives a truck and is happy to keep on doing so, though he has won fame as an amateur boxer. Ed gives music lessons to the local children and dreams of the day when he will write a symphony that will express the hopes, fears, triumphs and defeats of New York. Peggy dreams, too—of the day when she will see her name in lights as a dancing star on Broadway. She loves Dan, but ambition is stronger than love. She joins forces with a man she meets at a local dance and they begin to make their way as a dance team. Danny, against his own inclinations, but hoping to make enough money to win Peggy back, accepts Scotty MacPherson's offer to train him as a professional boxer.

Danny fights his way almost to the top before he sees Peggy again. Then she promises to give up her career and marry him. But at the last moment a better contract is offered her, dreams of bright lights again tempt her, and she jilts Danny. In desperation, he persuades Scotty to arrange a match with the champion for him, though he is not yet ready for the fight. In a terrific battle he is fouled, terribly beaten up, and left with his eyesight seriously impaired. He asks Scotty to buy him a newspaper stall, encourages his brother to continue with his symphony, and on the night of the triumphant first performance of the symphony Danny once more finds Peggy and lasting happiness.

Acting.—James Cagney turns in one of the best performances of his career as Dan; a rich, invigorating human study, couched in a slightly less ebullient key than usual and, in the later stages, intensely moving in its pathos. Nor is he let down by Ann Sheridan, whose sincerity brings complete conviction to the character of Peggy, the girl who dearly loves him but cannot bring herself to discard her ambitions. Of the strong supporting cast, Donald Crisp stands out as Scotty, Frank McHugh as Dan's second, and Arthur Kennedy as Ed—but it is invidious to mention any single actors in so uniformly talented a cast.

Production.—Opening with superimposed shots of New York, "commentated" by an old tramp, the story aims at presenting a picture of the struggle that goes on under the cold exterior of a great city. Yet this is no cold moralising; it is warm human drama, sometimes happy, sometimes almost desperately sad, but with an uplifting conclusion. Its high-spots are the terrific boxing match and the final performance of the symphony, yet, despite its toughness, it has great feminine appeal. Star values further emphasise its powerful box-office potentialities.

Points of Appeal.—Strong story, magnificent acting, exciting and realistic background, first-class dialogue, dramatic presentation, excellent climax, and great star values

Little Men

RKO-Radio. American (U). Directed by Norman Z. McLeod. Featuring Kay Francis, Jack Oakie and George Bancroft. 7,593 *feet. Release not fixed.*

SENTIMENTAL comedy costume piece, freely adapted from Louisa May Alcott's Victorian best seller, telling how two wayward men and a boy undergo a change of character through their association with gentle folk. The action is not particularly boisterous, but the elegant approach is, nevertheless, in accord with the environment. The gentlemen, ladies and rogues of the era are the butt of most of its humour, and at all times and in all circumstances the fun is crisp and clean. Now and again a serious note is struck and contrast subtly amplifies the wit. It also supplies the human touch.

The acting of Kay Francis, Jack Oakie, George Bancroft and Jimmy Lydon in the leading rôles has conviction and restraint. The picture is, in short, a good laugh and an occasional cry in appropriate fancy dress.

Star, author and title values are, needless to say, considerable. Very good novelty light booking, particularly for the family and youngsters.

Story.—"Major" Burdle, an unscrupulous travelling medicine man, shares the responsibility of looking after Dan, small son of a fellow crook, with Willie, a wanted bank robber. When Dan, now an unruly boy, reaches the age of twelve he is sent to a private country school run by Aunt Jo and her husband, Professor Bhaer. The Professor trusts Burdle, and gives him five thousand dollars to invest on his behalf. For Dan's sake, Burdle decides to give the Professor a square deal, but complications arise when the bank in which he deposits the money fails.

Rather than let the Professor down Burdle and Willie steal to honour their trust. Meanwhile, Dan does not take too easily to discipline. In the end the money is returned without offending morality. By this time Dan has reformed.

Acting.—Jack Oakie sets the pace as Willie, his sense of humour admirably fits the part; George Bancroft contributes a colourful study as Burdle, and Jimmy Lydon is equal to all emotional demands as Dan. There are graceful performances from Kay Francis and Charles Esmond as Jo and the Professor. The supporting juvenile players are equally good.

Production.—The play is one of character rather than plot, but so well are the characters drawn and so skilfully are they shuffled that the picture measures its refreshing comedy with an agreeable human interest. Its good moral angle is yet another attractive plank. An anachronism creeps in here and there—we feel sure Louisa May Alcott never used the words "cissy" and "sucker"—but the illusion loses none of its charm through the departure from the original script.

It may not have the firm characteristics of "Little Women," but as period pieces go it is almost equally equipped. It should, in the box-office sense, go far. Its title, author and star values and strong feminine angle are self-evident.

Points of Appeal.—Likeable, amusing and human story, very good characterisation, flamboyant yet restrained treatment, colourful atmosphere, attractive cast, feminine angle, and title and star values.

Misbehaving Husbands

Pathé. American (A). Directed by William Beaudine. Featuring Harry Langdon, Betty Blythe and Ralph Byrd. 5,840 *feet. Release not fixed.*

MARITAL farcical comedy, describing the reactions to idle and incriminating gossip of a faithful, if absent-minded, husband and his wife. The play does not wander far from the stage for its gags, but with all its conventionalities it inherits a jolly tradition. Moreover, the players, many of whom are old favourites, revel in the time-honoured situations.

More important, their gaiety is infectious. It is laughable light fare for the masses. Good two-feature programme proposition for the majority of halls.

Story.—Henry Butler, a simple, absent-minded store proprietor, stays behind to supervise window dressing on the night of his twentieth wedding anniversary. A woman guest sees him handling a wax model through the blind, and mistakes the model for the real. Effie, Henry's wife, hears, and suspicion is fanned by Grace Norman, a divorcee.

Gilbert Wayne, Grace's unscrupulous lawyer, gets to work to build up a case. Henry's lawyer intervenes on his behalf, and before long husband and wife are watched in their own home. More complications result, but misunderstanding is cleared up in the end.

Acting.—Harry Langdon is quite effective as the muddle-headed Henry, Betty Blythe is natural as the suspicious Effie, and Esther Muir puts is some good work as Grace. Ralph Byrd, Luana Walters and Gayne Whitman are sound in support.

Production.—The preliminaries are a little heavy-handed, but things buck up tremendously from the time Henry and Effie have to submit to chaperons in their own home. The chaperons fall in love, and the added complications, together with the machinations of the unscrupulous lawyer, build up a wild, laughable and completely satisfactory grand finale. It's a rattling good romp.

Points of Appeal.—Lively plot, enthusiastic interpretation, cast-iron comedy twists, popular romantic relief, gay, yet innocuous, seasoning of sex, good title and popular cast.

Black Diamonds

General F.D. (Universal). American (U). Directed by Christy Cabanne. Featuring Richard Arlen, Andy Devine and Kathryn Adams. 5,419 *feet. Release not fixed.*

THICK-EAR melodrama of heroic and dark deeds in the American coal country. There is nothing particularly new in the story, but so healthily vigorous is the retelling of the tale—Richard Arlen and Andy Devine again register in double harness—that interest is firmly held.

A thrilling and suspenseful climax seals the entertainment's modest success. Cast-iron second for industrial audiences and youngsters.

Story.—Walter Norton, a courageous young Press photographer, visits his home in the coal country. During his stay his father is seriously injured by blast. Walter investigates and discovers that the mine is a death-trap. He determines to force the owner to remedy matters, but the miners, fearing they will lose their jobs, refuse to co-operate.

Barney Tolliver, Walter's boyhood pal, and Linda Connor, his childhood sweetheart, are with him, however, and in the end all three are able to scare an unscrupulous Government mine inspector into condemning the mine. Walter's generalship earns him universal approbation and the love of Linda.

Acting.—Richard Arlen gives a forthright performance as crusader Walter, Andy Devine supplies good comedy relief as Barney, and Kathryn Adams is a presentable Linda. Paul Fix heads a convincing supporting cast as the unscrupulous State mine inspector.

Production.—There is nothing pretentious about the picture; its documentary angle is introduced mainly in the interest of thrills. These make their appearance straight away, and one exceeds another until the powerful climax is reached.

Domestic and industrial asides are of no great importance, but they, too, serve some purpose inasmuch as they preface good humour. Each of the picture's assets, the thrills and the laughs, in turn make good mass and industrial entertainment.

Points of Appeal.—Straightforward plot, vigorous teamwork, breezy comedy relief, slight human angle, accurate atmosphere, good title, and popular stellar team.

The Letter

Warner. American (A). Directed by William Wyler. Featuring Bette Davis, Herbert Marshall and James Stephenson. 8,553 *feet. Release not fixed.*

SUPERB sex melodrama, based on Somerset Maugham's scathing yet brilliant study of a liar, cheat, adulteress and murderess. There is obviously not much that is pretty in the play, and its lack of light relief emphasises its inherent ugliness, but sordid as it is it grips and lives.

Its strength is due partly to its skilful composition, for its author is a consummate master of the theatre; partly to the sombre brilliance of Bette Davis's stellar portrayal; partly to the studied artistry of the supporting players; and not a little to the accuracy of the Oriental atmosphere and the subtle resourcefulness of the direction.

The complete and flawless partnership is, we emphasise, melodrama of tender poignancy and terrifying reality. Apart from its merits and compelling feminine angle, its star and title values make it an infallible box-office attraction. Outstanding general booking

Story.—Leslie, wife of Robert Crosbie, a planter in Singapore, shoots and kills Geoffrey Hammond, a visitor, during her husband's absence. She later explains to her husband and to Howard Joyce, her husband's barrister friend, that she killed in defence of her honour. The explanation is accepted, but Leslie nevertheless has to stand for trial. A week before the trial a letter comes to light that incriminates Leslie. The owner is the murdered man's Eurasian wife. Ten thousand dollars is the price for the letter, and Howard risks being disbarred to get it.

Leslie is acquitted, but has to reveal to Robert that she was Hammond's mistress. Robert is willing to forgive her, although the price demanded for the purchase of the letter has cost him his future, but she is unable to confess any love for him. She is subsequently stabbed to death by the Eurasian.

Acting.—Bette Davis gives a magnificent performance as the cool, calculating, unmoral and immoral Leslie. Her psychology is superb. In her performance is a terrible travesty of real womanhood. James Stephenson rises to almost equal heights as Howard, and Herbert Marshall is sensitive and convincing in the comparatively small rôle of Robert. Gale Sondergaard and Sen Yung are the best of a carefully chosen supporting cast.

Production.—The story's development is unhurried—it inherits the languor of the East from its accurate atmosphere—but every twist and turn is significent. The amazing self-possession of the unscrupulous Leslie—her carefully rehearsed and stubbornly repeated alibi defeats itself in the end in circumstances that cleverly emphasise the stern gist of the play—and the sacrificial qualities of Howard, who risks his honour to prevent the incriminating letter from being produced in court to spare Robert rather than preserve Leslie's life, added to the implicit trust of Robert and the vengeance of the Eurasian, are the warp and woof of the powerful and colourful canvas. Design and fabric unite, we repeat, in melodrama of terrific suspense and impeccable polish.

Points of Appeal.—Gripping story, magnificent performance by Bette Davis, flawless supporting portrayals, accurate and colourful atmosphere, tense twists and sordid, yet satisfactory, climax, strong feminine angle, great title and box-office stars.

Let's Make Music

RKO-Radio. American (U). Directed by Leslie Goodwins. Featuring Bob Crosby, Jean Rogers and Elisabeth Risdon. 7,227 *feet. Release not fixed.*

DANCE-BAND romantic comedy drama, describing a staid college music mistress's flutter as a popular song writer and entertainer. Elisabeth Risdon puts up a clever performance in the pivotal rôle, and her human and versatile portrayal is a tower of strength to the slight and rather far-fetched story. It also helps to support Bob Crosby, crooner brother of the famous Bing, whose screen debut the film is.

A versatile supporting cast, good tunes and elegant staging are an attractive façade. Good light booking for the majority of halls.

Story.—Malvina Adams, a spinster teacher of classical music at Newton High School, writes a number, "Fight on for Newton High," in the hope that it will take her students' minds off jazz. They fail to be impressed, but by a lucky chance Bob Crosby, a famous New York crooner and band leader, sees possibilities in the song and broadcasts it.

It clicks, and Malvina, much against the wishes of Abby, her young niece, is persuaded to sing with the band. Her act has novelty values, but the public quickly tires, and she sets to work to write another success. She fails, but Bob and Abby, who are now in love, see that she returns to her former position at Newton none the worse for her adventure.

Acting.—Elisabeth Risdon is very good as Malvina, she makes something pathetic, yet human and amusing out of the rôle. Bob Crosby, although a little lacking in experience, shows promise as Bob, and Jean Rogers is pleasing as Abby. Joseph Buloff is responsible for valuable comedy relief.

Production.—The story is little more than an excuse for the introduction of popular dance music, but the clever performance of Elisabeth Risdon is an invaluable plank in the rostrum. She balances rhythm with a compelling human interest. Bob Crosby sings pleasantly, but as an actor he is a little self-conscious. Fortunately, the supporting cast is sufficiently resourceful to offset the star's limitations. All told, the picture is an agreeable and entertaining interlude.

Points of Appeal.—Unusual story, pleasant human angle, bright musical embellishment versatile cast, star values and good title.

SHORTS OF THE WEEK REVIEWED

BUTCHER

FAITHFUL FOR EVER. British (U). 1,500 *feet. Released May* 12, 1941.—Delightful canine short, illustrating the love of man for his dog and dog for his master. The illustrations have smooth continuity and are framed in picturesque scenes of the English countryside. Leslie Mitchell's commentary strikes just the right note, and the photography is flawless. Outstanding featurette, a graceful compliment to each and every programme.

GEN. F.D. UNIVERSAL

JUNIOR G-MEN. American (U). Chapter play in 12 *episodes. Directed by Ford Beebe. Featuring the Little Tough Guys, Gabriel Dell and Russell Hicks. Release not fixed.*—Serial, telling of conflict between a gang of young hoodlums and a gang of ruthless espionage agents. The boys are utterly unruly to begin with, but as the sensational tale develops they learn the value of law and order. The sound moral side to the rough stuff admirably supports the many spectacular thrills. The story is as follows: Billy Barton, a youngster, after the mysterious disappearance of Colonel Barton, his father, becomes a young hoodlum. The Colonel, who has invented a new explosive, is the prisoner of a gang of espionage agents called "The Order of the Flaming Torch. When the Colonel refuses to hand over his invention the agents get to work on Billy. Billy and his gang determine to stand on their own feet, but they soon welcome the assistance of G-men. At the end of the third episode the battle honours are even. Billy Halop, Hunts Hall, Bernard Punsley and Kenneth Howell (The Little Tough Guys) put in good work as the hoodlums. Russell Hicks is sound as Colonel Barton, and Cy Kendall is in his element as the ruthless leader of the agents. The regeneration angle and exuberant teamwork more than cloak the object. As for the thrills themselves, these have punch and surface action. The episodes shown were: Enemies Within, 1,645 feet (U); The Blast of Doom, 1,868 feet (U); Human Dynamite, 1,743 feet (U). The summing up is excellent serial fare.

M-G-M

THE MIRACLE OF SOUND. American (U). One reel. Release not fixed.—Scientific interest-cum-trailer short for M-G-M product, describing the intricacies of sound recording. Science is crowned with a resumé of M-G-M's coming hits. Good novelty fill-up.

WEDDING BILLS. American (U). One reel. Release not fixed.—Pete Smith novelty, giving the lowdown on the prospective bridegroom's budget. Presentation, commentary and photography excellent. Capital featurette.

UNHOLY WAR. British (U). Two reels. Release not fixed.—Here is an impressive but rather sombre picture of the destruction caused by Nazi bombs to the many churches of this country. With its illuminating commentary, it should make a useful fill-up for the majority of halls.

WARNER

ALEX IN WANDERLAND. American (U). Featuring Eddie Foy, Junr. Two reels. Release not fixed.—Bright comedy of a bothering brother-in-law who climbs to success on the backs of his family and friends. Teamwork good, timing slick and staging excellent First-rate fill-up for the masses.

Notts and Derby Branch Prepare for C.E.A. Annual

S.O. AND MUSIC LICENCES

IN the absence, through indisposition, of J. Pollard, J. Langham Brown was in the chair at the February meeting, held in Nottingham, of the Notts and Derby branch of the C.E.A. One of the chief items on the agenda concerned the Annual General Meeting of the Association.

H. ELTON said the General Council was unanimous in its decision to hold the annual general meeting in Nottingham on March 11, to be followed next day by the first monthly meeting of the Council for the new year. The delegates had intimated their complete satisfaction with the arrangements made for their accommodation by the branch secretary, Fred Prior.

In connection with this, a circular letter has been sent to all branch members pointing out that the annual general meeting presents them with an opportunity of meeting representatives of the Trade and of taking part in the deliberations of a body which does a tremendous amount of work for the good of all.

Slide Quota

A letter was read from head office regarding the restrictions placed on the manufacture of glass slides, and it was recommended that the attention of members should be drawn to the Limitation of Supplies (Miscellaneous) (No. 5) Order, 1940, which includes the glass and other materials used for the making of lantern slides. Exhibitors and their managers, it was stated, frequently agreed to show slides for charitable or other objects and also obtained the necessary slides. Such orders are being executed by slide makers, but this cuts into their quota of essential materials, which is now down to 25 per cent. of their former purchases.

A way out of the difficulty, said the resolution, was for the promoters of an appeal to order the slides they require in bulk for the whole of the kinemas co-operating. Such an order would enable the slide makers to obtain priority supplies, thereby reserving their own stock for ordinary commercial demands. Members were advised to suggest this course to any municipal or other body to whom they promised assistance by way of screen publicity.

Prepared

Another letter was from the Chief Evacuation Officer for the City of Nottingham, thanking the branch for their suggestion that a supply of chemical lavatories should be kept available in case kinemas on the outskirts of the city had to be requisitioned as a result of a blitz. Arrangements have now been made to carry out this suggestion.

Sunday Music Licences

The SECRETARY reported the receipt of correspondence from J. Black, of Chesterfield, regarding anticipated difficulties over the proposed reconsideration of the question of Sunday music licences at an adjourned licensing session to be held on March 10.

He stated that the matter had already been taken up with head office, and that he was now awaiting comments on the position from Norman Hart, the Association's solicitor.

On the motion of the CHAIRMAN, seconded by Mr. ELTON, it was agreed that the fullest support should be given to the Chesterfield members in this matter.

Lewis for President

Correspondence was reported from the Birmingham and Midlands branch, inviting the support of the Notts and Derby branch for the candidature of S. K. Lewis for the office of president of the Association for the coming year. The branch unanimously endorsed Mr. Lewis's candidature.

Fire Watching

The SECRETARY reported that he had sent to all members a copy of the Fire Prevention (Business Premises) Order, 1941, No. 69, together with the Order relating to the compulsory enrolment of civilians for civil defence duties. No difficulties with regard to fire watching arrangements had so far been encountered.

Films Commission

Mr. ELTON, giving a general review of the business done at the General Council meeting, said it had been made clear that the Council did not welcome the Board of Trade's suggestion for the formation of a Films Commission to stabilise the British film Industry and to secure the future output of the producing companies, but the matter was still under discussion.

S.O.: No Progress

With regard to Sunday opening, he said the General Secretary reported that no further progress had been made following the Association's proposal to the Home Office for standardisation of Sunday opening and the conditions under which this would be operative.

Keeping Membership

It was reported that the Executive Committee had given notice of a proposed alteration to the Association rules whereby any member who, through enemy action, had to close his kinema could retain the full privilege of membership for a subscription of £1 1s.

An Advertising Adventurer

Mr. SHAPELRO informed the meeting of recent unsatisfactory business with an advertising agent, who was apparently visiting kinemas in the area with a scheme whereby the kinema would be given free programme leaflets, which the public could take from box containers in public-houses, etc.

Having obtained the acquiescence of the kinema concerned, the gentleman then proceeded to canvass local business people with a view to their having an advertisement printed on the leaflet box for the sum of £2 2s. The agent represented himself to the tradespeople as a representative of the company owning the kinema concerned, and promised them free 1s. 6d. seats.

General discussion ensued, from which it was clear that this man's activities were fairly widespread in the area, and the general opinion of members was that their experience of doing business with him had proved most unsatisfactory. The secretary was therefore instructed to get in touch with the secretaries of the other branches, drawing their attention to this.

The branch heard with regret of the death of J. Blackburn, of East Kirkby.

"HIT PARADE OF 1941" AT THE REGAL

British Lion's Double Programme

"Hit Parade of 1941," Republic's million dollar de-luxe musical comedy starring Kenny Baker, Frances Langford, Anne Miller, Hugh Herbert and Patsy Kelly, has been booked to the Regal for premiere presentation beginning March 3.

Featured in the same programme will be Republic's outstanding thriller, "Who Killed Aunt Maggie," with John Hubbard and Wendie Barrie.

S. A. Myers, general manager of British Lion, further states that "Hit Parade of 1941" will be generally released on March 10.

FOR CHARITY ONLY

Bolton Sunday Concert Decision

Applications to Bolton magistrates for permission to hold Sunday concerts have been decided on the issue of whether or not the proceeds were to be devoted to charity.

They were made on behalf of the Hippodrome, Farnworth, for March 9 and 16. Consent was given for the former date, which was for charity, and refused for the latter date for personal gain to cover expenses incurred in the previous week's concert.

An application on behalf of the Empire, Farnworth, on March 2 for the Farnworth Spitfire Fund was favourably decided.

Kenny Baker, Mary Boland and Anne Miller in a scene from Republic's HIT PARADE OF 1941 (British Lion), which is having a pre-release at the Regal, Marble Arch, next week

Grant Tyler, the new boy film discovery, who acts the title role of DANNY BOY (Butcher-Signet). In this scene he appears as a street musician who plays at an exclusive cabaret

Cheshire Kinema Valuations

"Settlement Impossible with Mr. McVittie"

At Cheshire C.C. Valuation Committee the clerk reported on the position in regard to kinema valuations and the proposals for an increase in the assessments.

With regard to the Pyramid, Sale, the Panel Valuer had discussed his valuation with Mr. McVittie, acting on behalf of the Anglo-Scottish Theatres, Ltd., the owners, and had since reported that he had made every endeavour to achieve some basis of settlement with Mr. McVittie, but had found this to be impossible.

There had been further correspondence, and as a result the Committee decided to inform Mr. McVittie that no good purpose would be served by a further interview, and as the Committee was not prepared to withdraw the proposal, it was requesting the Assessment Committee to fix a date for the adjourned hearing of the proposal.

It was also decided to inform the Assessment Committee that in accordance with its request at the hearing of the proposal, the County Valuation Committee had endeavoured to reach a basis for agreement upon the valuation with Mr. McVittie, but that as such negotiations had proved abortive, the Committee be requested to fix a date for the adjourned hearing.

The Committee also approved the action taken with regard to the appeal to quarter sessions now pending in the case of the Regal, Macclesfield.

The clerk reported that a proposal for a reduced assessment in respect of the Warwick, Sale, had been made to the Sale rating authority by the owners, and that formal objection had been lodged by the Sale rating authority which had requested the services of the Panel Valuers in support of such objection.

The Committee instructed the clerk to take the necessary steps in the matter and instruct the panel valuer accordingly.

A.T.C. RECRUITING DRIVE

Odeon Help for Eastern Counties Effort

A recruiting scheme covering the chief towns in East Anglia is being run by the Air Training Corps in conjunction with Norman Adams, the Odeon supervisor in the area. Mr. Adams, who formerly held the rank of Flying-Officer in the Air Defence Cadet Corps has thrown himself heart and soul into the task of organising a big drive through the kinemas under his supervision, with a special week in each town.

The first of these is to be launched at Southend on March 2, and others will be held at Brentwood, Chelmsford, Colchester, Clacton, Felixstowe, Norwich, Ipswich, and Bury St. Edmunds.

An attractive list of speakers has been arranged, and every other manager in Southend is co-operating to boost the scheme. There will be a special recruiting bureau in the kinema vestibule, and Mr. Adams has set his heart in raising at least one squadron of 200 youths.

A similar programme will be arranged in each of the other eight towns.

NEWCASTLE KINEMA ROOF COLLAPSE

But the Show Carries On

The corrugated iron roof covering the auditorium of the Picture House, Forest Hill, near Newcastle, collapsed on the night of February 19, fortunately without serious injury to employees still on the premises.

George Howell (manager), F. Marshall (operator) and W. Legge (night foreman) were in the manager's office when a crash and sound of breaking timbers was heard, and it was found that the roof had caved in and caused part of the walls to collapse.

Equipment and apparatus were not damaged, but the water pipes were burst by the fall.

During the evening performance patrons had noticed a certain amount of creaking, but it was attributed to an air lock in the water pipes. The kinema is owned by the Stanhope Cinema Co., the proprietor of which is W. Marshall.

MANAGER'S SUMMARY DISMISSAL

Company's Action Justified

THE JUDGMENT

AN important decision on the law between employer and employee was given by His Honour Judge Scobell Armstrong at Truro County Court on February 14, when he held that the proprietors of the Plaza Cinema, Truro, were justified in summarily dismissing a manager.

The Judge gave his deferred judgment in an action, heard at two previous Courts, in which Percy James Mills, of Truro, sued Sound and Movement Cinemas, Ltd., of Plymouth, for £3 8s. 3d., which he claimed as due to him as wages.

Giving judgment for the kinema company with costs, his Honour said that Mr. Mills was under a week's notice to leave their employment, and in the middle of that week the supervisor brought in his successor and said the managing director had instructed him to ask Mr. Mills to show the new manager the routine, admitting that it was an unusual request. As Mr. Mills was unwilling to comply, G. P. Prance, the managing director, was called to the telephone.

Mr. Prance agreed that it was an embarrassing situation, and it would be best for Mr. Mills to hand over the keys to the supervisor for checking in his presence, and to leave the theatre that night. Had Mr. Mills consented to that he would have become entitled, when he left at the end of the day, to the whole of his week's wages, for the contract would then have been terminated not by summary dismissal but by the employer's decision to dispense with his services. Mr. Mills was faced at the time not with an order but merely with a request to do something outside the scope of his ordinary duties. He flatly refused to hand over the keys unless his wages were handed to him at the end of the checking, and because of that refusal Mr. Prance told him to leave at once.

Police Called

Mr. Mills also refused to do that, and was prevailed on to go only after the police had been called. Even then he persisted in his refusal to surrender the keys, and took them away, being apparently under the delusion that he was entitled to impound his employer's property for the purpose of enforcing his legal right. As soon as he had taken legal advice the keys were wisely and promptly restored. Their retention was the subject of a counter claim which had since been withdrawn.

His Honour said that earlier in the proceedings the company made an allegation which prima facie suggested an imputation of dishonesty. Any such imputation against the plaintiff, who admittedly bore a high character, had been unreservedly withdrawn, and no misconduct whatever was suggested other than a single act of disobedience.

The judge referred to the two points of law which were taken on Mr. Mills' behalf—that a single act of disobedience did not justify summary dismissal, and that even if summary dismissal were justified he was entitled to be paid for the portion of the week during which he continued to serve. His Honour's comment on this was that a promise of obedience was implicit in every contract. An employer was not entitled to dismiss his servant without notice for every trivial breach of his promise of obedience; it was always a question of degree, and consideration had to be paid to the importance of the order and the deliberateness and persistency of the disobedience. When summary dismissal was justified the employee could not claim for the current wage period on the completion of which (but not before) the wage became due.

Employer's Choice

An employer dismissing an employee for reasons other than misconduct could either give notice terminating the contract at a future date, or to terminate it forthwith by paying the wages which would be due on the expiration of the notice. If, as in this case, the employer adopted the first alternative, the employee was under a contractural duty to serve him for the further wage period—in this case a week—and unless the employer decided to dispense with his services before the expiration of that period no wage became due until he had fulfilled this contractual obligation. If the employee's misconduct, such as a breach of his promise of obedience, brought about the termination of the contract a moment before the current week's service had been performed or his services had been dispensed with, he had no claim to be paid wages for any part of the uncompleted wage period.

His Honour concluded that in this case the degree of disobedience justified summary dismissal, and he gave judgment for the company with costs.

H. J. W. Ruse (Plymouth), who defended the action for the company, asked for costs on a higher scale than that appropriate to the amount involved, on the ground of the time the trial had occupied and the importance of the principle involved.

R. L. Frank (Truro), objected on Mr. Mills' behalf, arguing that the principle involved in the action was important to the company and not to Mr. Mills.

His Honour declined Mr. Ruse's application, remarking that he could not inflict on Mr. Mills heavier costs just because it was important to the company to have the matter made clear in law.

ODEON CHANGE OF ADDRESS

C. A. Crathorne, area administrator for Odeon kinemas for the Midlands, advises a change of address of his office from the Odeon, Perry Barr, to the Odeon, Warley. Telephone: Bearwood 1549.

Eire Side-steps Trouble Even in the Kinema

EXPLANATION OF WAR PICTURES AND NEWSREEL BAN

THE Eire prohibition of war pictures in newsreels is being extended to films dealing with any aspect of the war. Pictures like "The Lion Has Wings," "The Great Dictator," or any other product of propaganda value to either belligerent, are banned under the Emergency Powers Act.

Betty Grable and Jackie Oakie in TIN PAN ALLEY (20th Century-Fox)

The reasons why the screening of war newsreels is prohibited were given in the Eire Senate by Frank Aiken, Minister for the Co-ordination of Defensive Measures, during a debate on Censorship and Constitutional Rights.

Mr. Aiken, who was replying to questions, said: "In regard to newsreels, I am not directly responsible for them, but I can say this—that it has been agreed that newsreels showing war pictures will be stopped for the duration of the war. The reason is that we do not want any trouble in picture houses. If a newsreel is shown in which one belligerent or the other is prominent, somebody may start to 'booh' and somebody may start to cheer, and we do not want that sort of competition to start.

Dublin Bomb Damage Ban

"We allow war pictures to appear in the newspapers simply because they are in cold print, and if a man gets a newspaper in the morning he will not start either cheering or booohing the paper."

Senator Frank MacDermot had asked why the commentator's remarks in the newsreel showing bomb damage in the South Circular Road, Dublin, had been prohibited.

Senator Professor Alton had also spoken of newsreels. He said that again he had been struck by the "extraordinary manner in which censorship in regard to pictures is exercised."

Excising News Values

"I have seen news films," he said, "and what struck me was the paucity of depicted events—the absolute stupidity of some of the pictures, and then the very ordinary pictures, of football matches, race meetings and gatherings of that kind which are shown.

"The Minister for Supplies said that there are some amongst us yet who speak and act as if the war were being fought on another planet instead of in the immediate vicinity of our shores. Surely, it is pictures like these, and the suppression of news that give rise to such a view of the present circumstances. People think that the world is absolutely at peace, trotting on in its old jog-trot way, that there is nothing to trouble about other than who won such a football match or whose was the champion dog at a particular show."

Irish Censor's Heavy Hand

Twenty-Seven Films Banned from Distribution

TWENTY-SEVEN films were forbidden distribution in Eire last year under Emergency Powers legislation on the grounds of being of a propaganda nature or likely to infringe the neutraity of the country. One hundred and thirty-seven were cut before distribution was permitted.

These details are given in the Irish Official Censor's returns for the year ended December 31 last, which also states that of the films banned *in toto* 22 were of dramatic interest and five were listed as "interest." Of the "cut" films 64 were dramatic and 73 "interest."

It is further revealed in the Report that certificates granted before the passing of the Emergency Powers Act in September, 1939, in respect of 22 films were revoked. Thirteen of these films were re-submitted to the Minister for Justice, six being passed by him with cuts and seven being rejected.

The films banned or cut under the Emergency Powers legislation are not included in the Censor's report proper.

A total of 4,082,783 ft. of film was submitted, as compared with 4,468,066 in 1939. Of this amount 3,687,976 was drama and variety (1939's figure was 3,936,150), 367,809 interest and topical (490,020), standard educational 14,768 (19,695), and sub-standard educational 12,230 (22,201).

After the Censor's decision 139,856 ft. of film was sent to the Appeal Board, as against 115,754 submitted to the Board in 1939.

Films over 2,000 ft. submitted to the Censor numbered 479 last year, showing a drop over the previous year of 42. On the other hand, 750 films of 2,000 ft. and under were sent, as against only 487 in 1939. Trailers submitted numbered 276, against 317. Interest and topical films seen by the Censor numbered 496, a decrease of 94. Educational films certified for free import numbered 39, against 62, and five interest and topical films were rejected, 73 being cut (only 53 of these films were cut in 1939).

No fewer than 309 posters and stills were banned last year, an increase over the figure of 295 in 1939.

Giving a précis of his decisions, the Censor says that of the long films which he saw he passed 319 without cuts (66.6 per cent.), he cut 131 (27.3 per cent.), and rejected 29 (6 per cent.). Of the short films he passed 699 (93.2 per cent.), cut 43 (5.7 per cent.) and rejected eight (1 per cent.). Of the total submitted he passed 1,018, or 82.8 per cent., cut 174, or 14.1 per cent., and rejected 37, or 3 per cent.

The Appeals Board confirmed the Censor's decision in the case of nine long films, reversed it in the case of one short film, and passed with cuts two long films which he had banned. The view of the Censor was therefore confirmed in the case of 45 per cent. of the films (75 per cent. in 1939), reversed in 45 per cent. of the films (6.2 per cent. in 1939), and 10 per cent. of the films sent on to the Appeals Board were passed by them with cuts (18.7 per cent. in 1939).

British films numbered 159, a drop on the figure of 209 in 1939, and films from the United States showed a decrease from 1,105 to 1,068. No Irish-made films were submitted.

Opening Up Again

Yet another Birmingham kinema—the Era, Bordesley Green—has recommenced business after being temporarily closed as the result of the recent "blitz."

EIRE FILM SALES IMPORTANT

Columbia's Executive Visits Dublin

Delight at the condition of business in Eire was expressed by Columbia's assistant general sales manager, H. P. Jones, when he paid a brief business visit to Dublin this month.

Mr. Jones spent several days in consultation with Columbia's Dublin manager, J. Jay, and with D. L. Kealy, publicity representative. He had not been in Dublin for over two and a half years, and he told the KINE. that he had renewed acquaintances with many old friends.

"Ireland," said Mr. Jones, "is now, more than ever before, an important country from the sales point of view. There is an enormous following for pictures here, and great competition among exhibitors for new products."

AMBULANCE FOR EIRE RED CROSS

Kinema Gift

The Theatre and Cinema Association (Ireland) has presented a light emergency ambulance to the Irish Red Cross Society.

The ambulance was received at the headquarters of the Society in Dublin by the Hon. Justice Conor Maguire, Chairman of the Council, who thanked the exhibitors for their generous gift.

John Fagan, President of the T. and C.A.I., expressed the hope that the ambulance never would have to be used for the purposes for which it was intended.

Other exhibitors present at the ceremony included: G. Ellis, secretary, Irish Cinemas, Ltd.; L. E. Ging (Grand Cinemas), A. Elliman (Metropole, etc.), Maurice Elliman (Metropole and Allied, Irish Cinemas, etc.), and P. J. Whelan and W. McNally (Radio-R.K.O.) representing renters.

"FREEDOM RADIO"

Big Triumph Up North

Columbia's British drama "Freedom Radio," produced by Two Cities, is proving a genuine "blitz-beater" in Scotland.

It has just played to outstanding business, concurrent, at the Regal and Ritz theatres, Edinburgh. In his report, Columbia's Scottish representative, R. Booth, writes: "I have been in the business quite a while and I have never heard so many outstandingly favourable comments. Everybody liked it. There was not a single adverse comment. And business was absolutely terrific."

The picture has also proved a triumph at Glasgow, where it has played at the Regal and Coliseum theatres, and similar big business is reported from Newcastle and Sunderland, where it is showing at the Haymarket and Ritz theatres respectively.

W. C. Fields in BANK DETECTIVE (General Films—Universal)

Sheffield to Meet S.O. Deputation

SURPRISE FOR LOCAL EXHIBITORS

SHEFFIELD WATCH COMMITTEE, AFTER DISCUSSING INDIVIDUAL APPLICATIONS FOR THE SUNDAY OPENING OF KINEMAS FROM EXHIBITORS AT LAST WEEK'S MEETING, DEFERRED A DECISION UNTIL WEDNESDAY, WHEN THEY WOULD SEE A DEPUTATION FROM THE SHEFFIELD C.E.A. THE "KINE." WAS TOLD THAT THE NEW HOME OFFICE REGULATION REGARDING THE OPENING OF THEATRES MAY HAVE A BEARING ON THE KINEMA QUESTION.

The decision to see a deputation came as a surprise to the branch, seeing that all the conditions of opening had been fully explained during the protracted negotiations, but the outcome of Wednesday's meeting was looked forward to with a degree of confidence that at last Sunday opening may come into being.

There are difficulties in Doncaster on the Sunday opening question, and local exhibitors hope to meet the Committee dealing with the question with a view to some of the conditions being revised. At Chesterfield, Derbyshire, a similar meeting is expected to be arranged in the near future in view of the Chief Constable's statistics that soldiers are not availing themselves of Sunday opening in sufficient numbers.

MIDLAND C.T.B.F.

SATISFACTORY POSITION DESPITE MANY CALLS ON FUND

Like other charitable organisations, the Birmingham and Midlands Cinematograph Trade Benevolent Fund has experienced a difficult year. The balance sheet for 1940 to be submitted at the annual meeting, provisionally fixed for March 21, however, discloses a satisfactory state of affairs.

To achieve this has meant a great deal of extra work and no little anxiety on the part of Bernard Cresswell (chairman) and hon. treasurer W. L. Grice. To start with, as was only to be expected, heavier calls for grants and loans were made upon the Fund. Whereas in 1939 these totalled £586, last year £715 was paid out.

Realising how essential it was to augment the year's income Mr. Cresswell issued a special appeal for donations, and it is safe to say that the generous response from Trade friends of £285 proved invaluable. Another useful gift was the £87 forthcoming as the result of the 1940 annual staff dance.

The balance sheet shows a total income of £1,299, only a few shillings less than that for the previous year. The excess of income over expenditure, however, was only £485 compared with £618 at the end of 1939.

Circuits Apply for S.O.

ASHTON WATCH COMMITTEE REJECT APPLICATION

On behalf of Gaumont-British, Odeon and A.B.C., a deputation, led by P. Butlin, a few days ago put their case for Sunday opening of kinemas before the Ashton-under-Lyne Watch Committee. They offered to pay a weekly amount to charitable causes.

Other deputations representing the kinema employees and the churches stated the case against opening.

During the discussion it was stated that the licensing justices were actually the responsible persons to sanction Sunday kinema shows, and that the Watch Committee and the Town Council had no authority in the matter.

The Committee decided against Sunday shows. The kinema proprietors will renew their application at the adjourned licensing sessions on March 13.

£500 ON ACCOUNT OF WAR-WEAPONS

A substantial contribution towards the Stratford-on-Avon War Weapons Week is expected as a result of the Clifton Cinema Spitfire Fund Ball held in the Town Hall, Stratford-on-Avon, on Friday last.

Capt. S. W. Clift, who was largely responsible for organising this dance, was able, on Tuesday of last week, to present a cheque for £500 to the Mayor of Stratford, which represented part of the proceeds of the ball.

Wages Ramp Aspect of Operator Shortage

BOYS TAKE ADVANTAGE OF PERSONNEL PROBLEM

Sussex C.E.A. Complaint

OWING TO THE SHORTAGE OF QUALIFIED PROJECTIONISTS, BOYS ARE IN EFFECT HOLDING A PISTOL AT EXHIBITORS' HEADS. THIS VIEW WAS EXPRESSED AT THE MEETING OF THE SUSSEX BRANCH C.E.A. AT BRIGHTON, OVER WHICH RANDOLPH E. RICHARDS (CHAIRMAN) PRESIDED.

LOUIS CARR pointed to the particular difficulty which the smaller independent houses have in meeting this ramp. Boys, he said, were demanding high wages and threatening to leave on the slightest pretext, knowing that the kinema would find it difficult to replace them. Many of the boys employed in the operating boxes were earning very high wages, but there was always the question of their leaving and going to another hall if they thought they could get a few shillings more.

Conditions of Change

RANDOLPH E. RICHARDS (chairman) expressed the general view of the members when he said: "No one wants to stop these boys bettering themselves in the ordinary way, but we do want to stop this ramp of boys taking an unfair advantage of the present labour difficulties."

In the course of the debate there was some discussion as to the conditions in which an operator might leave one kinema to take employment with another. One member said that one circuit had had as many as sixteen operators on its books; this was subsequently denied by the area administrator of the circuit mentioned.

Satisfactory Finance

The branch's annual financial statement, which could not be presented at the annual meeting owing to destruction by enemy action, were now produced by the SECRETARY (A. Daniels), who was cordially welcomed by the CHAIRMAN on behalf of the members. Their sympathy had previously been expressed with Mr. Daniels in the misfortune of having his house and his business destroyed through enemy action at a time when both he and his wife were recovering from illness.

The accounts showed useful balances both on invested and current funds, and were unanimously approved.

More Light

The view that the "extra hour," in addition to summer time, would be of great benefit to the kinemas was expressed by DAN BENJAMIN, but no recommendation was made in view of the fact that this matter is already being dealt with by the General Council.

The sympathy of the members was expressed to the management of the Regent, Brighton, in the recent tragic death of one of their paid fire-watchers following a fall from the roof of the kinema. It was recalled that at the inquest the coroner paid special tribute to the prompt and efficient manner in which help was brought to the man before being immediately removed to hospital, where he died.

War Savings Effort

Brighton and Hove kinemas, it was stated, have taken a prominent part in furthering the War Savings campaign in the two towns, and it was mentioned that the Odeon, Brighton, was one of the first kinemas to have Savings Certificates actually on sale there. The innovation was most successful, and there was warm commendation for general manager George Stevens.

RANDOLPH E. RICHARDS reviewed the proceedings of the C.E.A. General Council, and members showed that there is a good deal of concern still at the difficulties of kinemas in bombed areas. They welcomed the Association's interest in this vital matter.

Difficulties of exhibitors fulfilling Quota requirements owing to the shortage of British films was another important matter mentioned, and there was a reference also to the renters' complaint of films being badly treated. On this latter subject a member said that it appeared to him that film copies were not examined at the dumps as carefully as they were in pre-war days. There were no actual complaints, however, and no definite action was taken.

LIVERPOOL KINEMA FIREMEN

Appeal of Relaxation of Regulations

W. J. Speakman and G. Dudley West, chairman and secretary, respectively, North-Western branch, comprised a deputation to the Chief Constable of Liverpool last week to ask for a relaxation of the regulations requiring the employment of certificated firemen at kinemas. It is understood the deputation was given a sympathetic hearing.

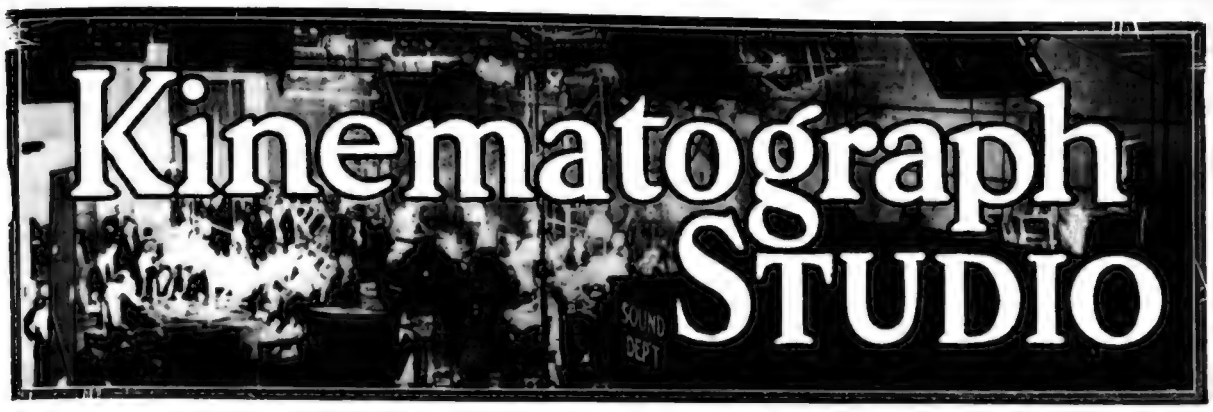
Owing to the shortage of qualified firemen, exhibitors have difficulty in fulfilling the requirements of the regulations. The authorities do grant a secondary certificate to men who have been given training in fire fighting, and this entities them to temporarily take over the duties of firemen at kinemas during the absence of the permanent fireman.

In normal times this arrangement would be satisfactory, but the position now is that many of the men leave their kinema employment after receiving the secondary certificates for more highly paid fire-watching work.

The deputation to the Chief Constable put forward suggestions which will considerably ease the position if they are adopted.

"COMRADE X"

The adventures of Clark Gable as an American newspaper man in Russia are depicted in COMRADE X, which Metro-Goldwyn-Mayer is Trade-showing on Wednesday. Hedy Lamarr is co-starred with Oscar Homolka, Felix Bressart and Eve Arden in support. King Vidor directed



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KEEP OUR KEY STUDIO MEN

More Useful to the War Effort than in the Army

BRITISH FILMS ARE NOT A LUXURY

By P. L. MANNOCK

AT the most, there are only about 1,500 of them—our skilled "key men" without whom the British wartime film studio might just as well shut up shop. It is true that a considerable percentage of them are young men. Assume, if you like, that they are all young and good fighting material. How can they best serve the national interest? That is the question which cannot be answered unless it is realised not simply what they are as individuals, but what they represent to an industry which the Government professes to regard as vital.

Clap the whole lot into uniform, train them in the use of weapons, and you have just an extra battalion—an infinitesimal addition to the Empire's man-power.

Keep them at their jobs—and you will save, perhaps from permanent extinction, something much more than an industry.

* * *

ONCE more it must be emphasised that the economic and employment side of the British film studio is only one of the reasons for keeping it alive. It is not even the chief reason. Back in 1927 the Government, after years of persuasion by the most influential voices in the land, brought in a drastic, novel form of protection in the shape of the quota—not primarily to give employment. Its main object and its spirit was to give practical effect to a national need. The virtual disappearance of British ideas from the screens of the Empire was felt to be a grave matter; and a unanimous public opinion declared that it was undesirable that the most popular form of story-telling should be dominated by the products of another nation, however friendly. Hollywood frankly recognised this.

* * *

IF that spirit was the motive for preserving British films in times of peace, how can it have disappeared in these desperate months of civilisation's struggle for life? So far from diminishing, it should have waxed in strength and intensity. Never has there been a period in our history when our national spirit stood in more urgent need of expression, both to our own people and to the world.

These are days when the British citizen demands national expression of all kinds, and mass appreciation of it is a psychological factor of incalculable encouragement and force. The radio means more to us than ever it did. No one would dream of risking the B.B.C.'s efficiency by any dislocation that robbing it of its technicians would entail. Recent revisions of B.B.C. reserved occupations have been most cautious—and very properly so.

* * *

OUR newspapers, too, are recognised in the same way as an integral part of a free people's war effort. Books are not only still published by the million, but have been expressly exempted from the Purchase Tax The theatre has just received a concession which no disinterested patriot will grudge Film production (incidentally, *not* exempt from the Purchase Tax) is catering for a far vaster public than the reading and theatre publics put together. Its peculiar power of visual impressiveness can hardly be over-estimated. The nation loves the movies. Must this enormous force—which owes its influence to the fact that it is primarily entertainment—cease to have a British flavour at such a moment in our history?

* * *

READING between the lines of the report of the Select Committee on Public Expenditure, it is unlikely that the Government will partly sponsor with taxpayers' money any feature picture after "49th Parallel." This is no reflection on a film which promises admirably. I interpret it as an admission that feature production is simply not the business of a Ministry.

I am glad of this, for ours is certainly one of the industries inherently unsuitable for nationalisation. What we want is to be allowed to make such films as "49th Parallel" ourselves. We want the men to make them. We wish to be reasonably free from costly delays which are now daily arising from the shortage of experts. Also, we want to make films which are simply entertainment; films which by their very freedom from propaganda are the best propaganda of all. I suggest that the tonic effect of "Quiet Wedding" is at least as strong as that of "Freedom Radio." It is good to see our own good days, and the fun that will surely return.

* * *

A PLEA for more musical British films has lately been trenchantly put forth in the *Melody Maker*. I support this in principle, and not merely to give more work to our Tin-Pan-Alley performers and composers. Indeed, I would prefer more encouragement given to light music of a slightly higher and more "middle-brow" order. By doing this we could even score off Hollywood. There seems to be no happy medium in film music between classics of the most hackneyed type and the crooning and "pep" of "popular" monotony. The B.B.C. often strikes the mean in this direction; our studios never.

In any case, more musical films are desirable. The stock objection—that they are too costly to produce—has never convinced me. Nor, in practive, has it proved so.

* * *

WHATEVER subjects are made, however, complete independence in choice is as important as permission to keep our key technicians. In other words, though we cannot hope for normal production conditions, we must keep going.

For, make no mistake, once we are extinguished we are not likely to rise again, except through a long and heartbreaking rebirth, which may take years. The British film Industry cannot hibernate through the winter of war and emerge in the spring of peace in good fettle. That is another reason why our courageous companies deserve more than they are getting. Our studios have never been in better hands. Their responsibility, never greater than now, is a national one. A myopic and unimaginative policy threatens, in the name of "man-power," to deprive them of the skilled battalion of workers whose efforts, in the entertainment they manufacture, are as vital as their numbers are insignificant. It is for the Government to save them—and keep the British film on the screen by so doing.

STARS FOR PATHE PICTORIAL

Pathé announces that the following well-known vaudeville acts have been booked to appear in future issues of Pathé Pictorial:—

Bennett and Williams, comedians; Irving Kaye; Jack and Eddie Eden; Walsh and Barker; Malcolm McEachern, better known as Jetsam of Flotsam and Jetsam; Stanelli, of stag party fame; Robert Wilson, operatic star; Terena; Eric Woodburn, character singer; Max Wall, comedian; Harry Hemsley; Paddy Drew; Marylin Williams; The Aspidestras; and Ronald Frankau.

Preparations are nearing completion for the next Ealing production, as yet untitled, which will take the floor early in March.

The Olympic print-viewing device in operation showing the special projectors and the small-sized screen

New Processing Equipment at Olympic

PRINT-VIEWING DEVICE

THE first of the new plants designed for the hardening emulsion process evolved by J. A. Ogerholm has started operations at Olympic laboratories.

At a recent demonstration, the KINE representative was able to watch the complete processing of a reel of film taken at random from the many thousands going through the plant.

The print was fastened to the end of a reel passing through the dryer, and the processing fluid turned on. Timing the print through the process bath and the dryer, the speed was found to be well within the limits claimed- that of 400 ft. a minute. The reel was taken off the dryer and carried by the writer to the projection room. The gate and pads of the machine were cleaned, the print laced up and Ogerholm and myself watched the reel on the screen until near the end, when we returned to the projection room in time to see the machine stop running.

The gate was immediately examined and found to be perfectly clean—no emulsion had been removed during the running by friction in the gate—this in spite of running a green print. The only protection was the processing, which had placed a protective coating over the emulsion and sealed the pores. It also acts as a lubricant, and the film does not then need waxing. This severe test proved beyond all doubt the effectiveness of the new hardening process.

I also had a look at the three new print inspection units which have been working daily for some weeks. Each unit consists of a small projector mounted some 4 ft. from a small screen about 2 ft. by 1 ft. 6 in. The inspector sits beside the machine, which is operated about twice the normal speed and inspects the projected picture visually. This is a severe test, because every foot of film is seen under actual screen conditions and any fault can be located and marked on the print, which, if necessary, may be rejected. The laboratory control works so efficiently that it is rarely a print is turned down on quality, but the safeguard is there as an added protection to the laboratory user.

Both these processes are now a part of the normal Olympic Laboratory service, and places the plant well in the front rank.

H. C.

INGENUITY IN THE ENGINE ROOM

Progress on Warner's "Atlantic Ferry"

ONE of the chief scenes in "Atlantic Ferry" at Warner Bros.' Teddington Studios called for an authentic reconstruction of the engine room of the steamship *Britannia* by members of the art department. The engine is worked by electricity, and as the huge levers revolve sweating men are piling on to the fire in the stokehole.

The *Britannia* is returning from her maiden voyage, breaking all records, and Edmund Willard, as the famous engineer, Napier, is seen superintending the running of the engines and shouting orders to the greasers and stokers. Michael Redgrave, as Charles MacIver, who, together with his brother, built the *Britannia*, is also looking over the engines with Napier, whose pride in his handiwork is obvious.

This interesting scene is one of many during the *Britannia's* double crossing of the Atlantic. The art department, the carpenters and the painters tackled with precision and enterprise the construction of many different parts of the ship, and Walter Forde was agreeably surprised when he saw the result of their labour.

Famous Ball Reproduced

Another highlight is the Boston ballroom sequence, following the *Britannia's* arrival at Boston after her record-breaking maiden voyage.

The luxurious settings, the beautiful gowns of the women, and the immaculate smartness of the men make this scene one of the most effective in the film. The ball—which is preceded by a banquet—is given by the Boston people in honour of Samuel Cunard, played by Hartley Power. All the principals in the picture are in this colourful scene except Griffith Jones, who, playing the elder MacIver brother, David, stays behind to look after his shipping business in Liverpool.

Michael Redgrave, Valerie Hobson, Margaretta Scott, Hartley Power, Edmund Willard and Bessie Love are among the guests at the very exclusive banquet, and after much speech-making they dance the old-fashioned waltz to the music of a full orchestra.

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Producer John Argyle has been on location with THIS MAN IS DANGEROUS. Here we see director Lawrence Huntington and cameraman Bryan Langley ready to shoot a scene depicting the crash of an ambulance over a cliff

War-time Aspects of New Butcher-Signet Film

"DANNY BOY" AT EALING

NUMEROUS aspects of war time interest are being treated by Director Oswald Mitchell in Butcher-Signet's up-to-date production of "Danny Boy" at Ealing studios.

Principal topical application is that of Danny Boy and his father (Grant Tyler and John Warwick), being professional musicians reduced to beggary by the war. Ann Todd, as Danny's mother, discovers them in a street musicians' band doing a stunt in a cabaret, and here the war is reflected in Service costume worn by dancers in a London hotel ballroom at a jolly New Year's Eve ball.

Directly applicable to the subject is a realistic air raid scene in a crypt shelter, affording excellent opportunities for artistic effect to the art director, Charles R. Norman, in collaboration with cameraman Stephen Dade in the lighting department, where Stephen is a specialist of long experience.

Variety star Albert Whelan, as a comedy Scotsman, captured a burst of laughter on the floor when he submitted himself to instruction in fire-fighting by Director Mitchell, for Albert had burdened himself for the ordeal with an armoury of gadgets, including police whistle, gas rattle, gas mask, scoop, stirrup pump, bucket of sand, tin opener, small ladder, first-aid box, hurricane lamp, tin hat, etc., etc., etc.

Production carried on, of course, throughout the air raid warnings, but at such times there would be off-stage gossip among the principals about their personal experiences of the war. For example . . .

Danny Boy (Grant Tyler) was saying that his father is a chief officer in the Merchant Navy, and his ship was sunk by an ocean raider while Mr. Tyler was at home on sick leave. Comedian Wylie Watson said he was a platoon commander and signal officer in the Home Guard, and his duties usually occupied him from dawn to dusk and from dusk to dawn. And that lover of the picture, David Farrar, remarked that when he was actor-manager at the Grafton Theatre, which when the Blitz began was the only theatre open for a time in the whole of London.

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SPECIAL SUPPLEMENT of ADVERTISING WORLD to be published in late March Issue covering the whole Advertising Field with a complete section for Documentary Films.

DENHAM'S MOST ELABORATE SET

Difficult Shot in RKO-Radio Subject

Of the many differing settings being used in the new RKO-Radio production, "Dangerous Moonlight," now on the floor at Denham, one of the biggest sets in the picture was occupying Brian Desmond Hart's activities last week. It was the concert hall, where Anton Walbrook, the celebrated pianist, aided by a large orchestra, is giving the first performance of his new concerto.

A magnificent setting was designed by Paul Sherriff, who showed us a forty-foot wide proscenium arch, rising to the overhead grid 30 ft. above, and flanked either side by two tiers of boxes. A soft decorative note of gold and white offset by touches of red, mauve and blue in the murals between the proscenium opening and the boxes, blended into the stage setting of silver curtains behind the orchestra, while the dark mahogany of the concert-grand piano stood out in bold relief.

Hessian Curtain Material

The main stage curtains, drapes and orchestra pit front curtain were, I noticed, made from hessian, which although a war time economy, blended surprisingly well with the general scheme.

For these scenes cameraman Georges Perceval was using a camera crane with a 25-ft. boom and, thanks to the efficient work of his crew of "grips," was able to shoot the tricky subject in its 60 degree downward swing in a delightfully smooth and even fashion.

Watching Hurst at work directing Anton Walbrook, I wondered whether it is generally realised what a difficult job is presented to the sound department when a star, who has an accent, is working. Unless there is absolute co-operation between star, director and sound, odd little words, or even a sentence used by the actor, may be quite unintelligible when recorded in the recorded sound track.

This week two new names have joined the cast: Guy Middleton and Phillip Srend, who portray two pilot-officers in the big aerodrome scene on Stage 5. A large number of extras were required for this typical R.A.F. station somewhere in England, as the "tarmac" measured 120 ft. by 40 ft. Other scenes completed include the railway station, where Sally Gray meets Derek de Marney, the American impresario, for the first time.

Progress on "Penn"

BRITISH NATIONAL'S EPIC OF TWO CONTINENTS

Excellent progress is reported from Elstree, where British National's "Penn of Pennsylvania" is now in its second week. Starring Clifford Evans and Deborah Kerr and directed by Lance Comfort, this picture promises to be one of the most interesting, both technically and historically, that has been made by the company.

Dickie Vernon, who has been promoted to producer on this subject, is using all the technical knowledge picked up by him in Hollywood, to introduce new photographic and sound effects, while the story by T. De Grunwald has many strikingly original touches that, judging by the rushes, are proving particularly effective.

The subject still has another four or five weeks to go before completion, when John Baxter will produce and direct a picture on the lines of his first great success, "Doss House." This newest Baxter production will probably be called "The Human Touch," and Geoffrey Hibbert, a young actor, who made his first appearance in Baxter's production of Walter Greenwood's "Love on the Dole," is expected to play the lead. Both "Love on the Dole" and "Old Mother Riley Cleans Up" are nearly ready for early Trade showing.

At Denham, "Pimpernel Smith," produced and directed by Leslie Howard, with Howard starring as a college professor who turns into a modern Pimpernel, is progressing smoothly and is rapidly nearing completion. Mary Morris is playing opposite Howard, while the juvenile lead is played by Hugh McDermott. McDermott, by the way, is almost a film story in himself. Born in Ireland and educated at Edinburgh University, he has been in his time a policeman, a sailor, was mixed up in a revolution in South America, has laid out golf courses in Hollywood and in Mexico, was a lumberjack in Canada, and finally became a film actor in Hollywood before returning to this country.

A.F.S. PRACTICE ON STUDIO FIRE

"This Man is Dangerous"

A studio-built ship measuring 90 by 30 ft., with a single funnel and two decks, was purposely set on fire the other day at the Welwyn Studios to provide a spectacle highlight for the Argyle thriller, "This Man is Dangerous."

The scene was photographed in the middle of a field flanking the studio, and a strong wind soon caused the fire to get out of control, although the cameras were able to continue to take at a safe distance. The occasion gave the local A.F.S. men a golden opportunity to put in some intensive practice, and within a few hours the blaze, which could be seen at Hatfield, was subdued.

Fifteen-year old George Cole who makes his film debut in COTTAGE TO LET, the Gainsborough-G-B production at Shepherds Bush which Anthony Asquith is directing for G.F.D. release

Rain and Revolver Shots

EXCITING SCENES IN "COTTAGE TO LET"

DOWN at Shepherd's Bush, Tony Asquith has been packing excitement and drama into the disused mill sequences, where Leslie Banks, the inventor of the new bomb-sight, has been incarcerated with his butler, Wally Patch, and a boy evacuee, played by young George Cole.

John Mills, who plays the lead of the active Fifth Column agent operating in Scotland, has been driven to the desperate straits of kidnapping the bomb-sight inventor, as it has been impossible to find any plan or drawings concerning the sight, and Mills decides to ship Leslie Banks over to Germany, where they will extract the information by "other means."

For these scenes an elaborate set represented a disused mill in the wilds of Scotland. Lank cobwebs hung from the rotting rafters, and everywhere dirt and mouldy corn littered the floor. Outside a storm was raging (by permission of the special effects department), and rain drenched the filthy window frame. Ronald Douglas and Ronald Cross, two of the gang who have had the tables turned on them, are endeavouring to escape from the mill by battering the door down with a huge mallet, when a diversion is caused by the arrival of the police. As Douglas rushes to the window to see what is happening, the glass is shattered by a revolver bullet.

Staff Co-operation

The action of this scene called for elaborate co-operation between the different technicians. As the camera tracked forward, Cross and Douglas were attacking the door specially built by the effects department. Unfortunately the first door used proved insufficiently strong and quickly broke down under the attacks by the mallet. Another door had to be fitted and this time proved to be too strong, so further adjustments were required. Eventually, everything went well and the glass was neatly shattered by a revolver bullet in precisely the correct place—actually, of course, no bullet is used, the glass is shattered by a heavy steel ball-bearing blown from a tube by compressed air. The tube can be levelled exactly the same way as a rifle, and for effects, equally as effective. As luck would have it, the camera wasn't quite correct, and the whole shot had to be done again.

This difficult synchronisation calls for infinite patience, and Asquith always excels at this, and obtains the best possible work from his crew. Many other scenes have been completed for the film, which has an outstanding cast, including Alistair Sim, Jean Casalis, Michael Wilding, Carla Lehman, Frank Cellier, Catherine Lacey, Muriel Aked, Muriel George, Hay Petrie, Sidney King, Patsy Smart, and Ben Williams.

Cameraman is Jack Cox, with Cyril Knowles as operative cameraman, Micky Anderson first assistant, M. Hobbs on sound, and Jo Harcourt on continuity.

S.O.—"A DECIDED ADVANTAGE"

The view that the Sunday opening of kinemas in Richmond, Yorks, was a decided advantage in war conditions was expressed by Supt. Ventress in his report to the Gilling West Licensing Sessions.

There were four kinemas in the district with a total seating capacity of 3,266. The kinemas had been well conducted.

For Studio and Laboratory equipment, Cameras, Tripods, Printing, Processing plant . . . and for the solution of any technical problem concerning them—the name that matters is
Vinten

NORTHERN BRANCH SUPPORTS LEWIS' CANDIDATURE

Protest Against Exorbitant P.R.S. Fees for Sunday Shows

WHILE paying tribute to the work of Councillor H. P. E. Mears, as National President, members of the Northern Branch were not moved to reverse the decision of their Executive Committee when advised that there was afoot a movement to re-elect him for a second term. The meeting decided unanimously to support S. K. Lewis, of Birmingham.

In the troublesome matter of answering appeals for the showing of lantern slides in national and charitable interests, and the inroads so made on the 25 per cent. quota now permitted the slide-makers, the meeting approved the suggestion that charity organisers should be requested to supply the slides.

Such orders placed in bulk, it was explained, would enable the slide-maker to obtain priority in glass supplies to meet specialised slide-work, and so would help to conserve normal supplies for exhibitors' commercial needs.

The meeting also decided that this suggestion should be placed before all the local authorities and organisations to whom slide publicity was given regularly.

For Our Sailors

The secretary was asked to meet the Ministry of Labour's request that welfare officers of seamen be provided with advance information of the pictures to be shown in kinemas in the areas of ports.

Warning the Public

Accepting as sound the suggestion of the Chief Constable of Northumberland that a standard form of lantern slide be agreed to apprise kinema audiences of "Alert" and "Raiders Passed" signals, the meeting approved the action of the Executive Committee in sending the vice-chairman (W. Carr) to agree with the Chief Constable the context and general forms of the warning slides thus to be shown.

The Operators

In reference to the training of projectionists by the military, to which the N.A.T.K.E. had objected, E. J. HINGE explained the C.E.A. had contended that, since there were already sufficient projectionists in the Forces, there could be no genuine need to withdraw more projectionists from the kinemas in order to operate mobile units.

While the N.A.T.K.E. was, not unreasonably, concerned with the possibility of post-war competition with their members by Army-trained projectionists, Mr. Hinge added, the kinema Trade had to take the line that it would be better for the military authorities to train projectionists in preference to denuding the Trade of its trained personnel.

P.R.S. Sunday Fees

On complaint by T. F. MASSICKS that the P.R.S. fee of £11 11s. 6d. for Sunday concerts was "exorbitant" as compared with the £15 per annum for all the week-days, the SECRETARY intimated that, initially, the P.R.S. had asked a much higher figure. This had been reduced on representations by the General Secretary. The General Secretary is to be invited to continue the good work and gain a further reduction to the exhibitors' estimate of a reasonable figure.

Some exhibitors, it was stated, were causing embarrassment to their colleagues by agreeing to show propaganda films without consulting the Special Committee—constituted to arrange these exhibitions with the M. of I.—and the secretary was instructed to circularise all members reminding them of the decision not to show anything of a propaganda nature other than the Ministry's.

In what appeared to be exceptional cases, exhibitors should consult the branch secretary; but, generally, Mr. MASSICKS assured members that, if any local authority desired to have shown in their area any special war effort subject, the Ministry would arrange to include it in their schedule. His view was that there was no need for any exhibitor to act outside the branch decision.

Dormant Members

Answering questions on the decision of the General Council to continue the membership of "blitzed" members at a nominal fee of one guinea a year, E. J. HINGE said that, as he understood it, the arrangement would create a form of deferred membership which would carry approximately the same privileges as does associate membership.

Delayed Contracts

Complaint that certain renters delay confirmation of a booking until the last possible moment—one member cited an instance of the confirmation arriving the day before the playdate!—moved Mr. HINGE to advise members against an attempt at general action on the matter. "It would be better to base representations on definite experience in specific individual cases," he said.

The CHAIRMAN (W. S. Gibson) advised members who had suffered in this connection to provide the secretary with full details in writing, when the matter could be taken up vigorously in the effective quarter.

Careless Handling

Further complaint by Frank Hill, of the K.R.S. against careless handling of prints, and his considered opinion that operating staffs were not giving the pre-war quality of care to the protection of prints, elicited a reference to the branch's letter on the subject to the General Secretary in October.

On that occasion, said the SECRETARY, the branch had maintained that the bulk of the damage to prints was done in rough handling by boys at the film dumps. They had been observed to bang down the lids of boxes before the films were properly inserted, smashing away the sprocket holes.

While agreeing to enjoin the utmost care on the part of their operators, members continued to believe that the great bulk of the damage could be prevented by better supervision of the boys at the dumps.

A scene from INSPECTOR HORNLEIGH GOES TO IT (20th-Fox), to be Trade shown on Tuesday. Alastair Sim and Phyllis Calvert are featured

North Ireland Fears Increase in Entertainment Tax

SUCCESS OF CINEMA BALL

A HINT that there may be an increase in entertainment tax in the forthcoming Budget has been current in Northern Ireland, where it is learned that the whole position is being reviewed by the Northern Ireland and British Governments. With Northern Ireland, the position is that it will most probably follow the lead given by the British Chancellor of the Exchequer. The proceeds of the tax are likely to be substantial in Northern Ireland as a result of the lost increases. On the other hand, exhibitors point out that their costs have gone up out of all anticipation and fear that any increase might have the effect of reducing kinema attendances.

A.R.P. authorities in Belfast have asked for the loan of a large number of kinemas for Sunday lectures, and the trade has agreed to provide them, but it will not be able to carry out all the wishes of the A.R.P. authorities who would like to show films of the effects of air raids in Great Britain. Kinema licences in Belfast do not permit Sunday screenings, and the Trade attitude is that the A.R.P. officials must get the necessary licence.

Staff Demonstration

In conjunction with the authorities a special demonstration has been arranged for kinema staffs of fire-bomb fighting, and with their characteristic public spirit Messrs. Humphrey and Robert Barron, of the Picture House, Royal Avenue, Belfast, placed their car park at the rear of the kinema at the disposal of the trade for the demonstration.

Cinema Ball

The thirteenth kinema ball and cabaret, run by the White Cinema Club, was voted the best function yet staged even though it was not possible to secure a large hall. Still the Carlton was filled and the ball again won its title of the greatest social event of the year. Jerry Hoey and his band from the Piccadilly Hotel played for some of the dancing and staged a cabaret. Among those present, in addition to members of the Trade, were the Marquis of Ely, Capt. Jock Hutchinson, the E.N.S.A. Liason Officer, and Mrs. Hutchinson, Major Roche-Kelly, Command Entertainment Officer, while the Dublin party was headed by Walter M'Nally, Leonard Ging, A. Livingstone and Bertie M'Nally. The committee responsible for the function consisted of Billy Bradley, president; J. D. Russell, vice-president; Coun. George Gray, J.P., treasurer; Harry Wilton, Billy Hogan, Gerry Morrison, Freddie Spiers, George Lodge, B.M'Gnigan, J. Curran, T. F. Furey, J. H. Craig and S. M. Goldstein (hon. secretary).

Sympathy

Deep sympathy is being expressed with J. D. Russell, of the Ritz, on the great loss he has sustained by the death of his mother.

Continued from page 3

C.E.A. PRESIDENTIAL RIVALS

Their Election Addresses

We all learn by experience, adds Coun. H. P. E. Mears, and believe me, eleven months of the presidential chair have confirmed most of my suspicions. We must prevent at all cases anyone making the war an excuse to gain control of our livelihood. The writing is on the wall! Exhibitors be on the alert!

A Warning

These are not times for outworn tradition and old-fashioned established custom—they are times for plain speaking and quick and united action if we are to survive. They are times which cannot be petitioned into this year of office and the next, into the year that is passed and the year that is to come—the twelve months passed are inextricably enwrapped in the twelve months that are to follow—twelve months that will face us with bigger problems and perplexities, and which will set us as a nation the grimest problem and the most bitter fight in our history.

Achievement

Every exhibitor knows of the battle for decent hours of opening and self-determination in regard to Sunday opening against the dangers of extra Trade competition from without from sources of which you are well aware, and of insistence in Trade matters being dealt with in a constitutional manner through proper channels.

Also of the fight to protect the war-hit exhibitor from becoming a distributor's chattel, and the fight to retain our operators. They know, too, the sinister efforts to saddle the Trade with still further legislative burdens, also of the suggested Films Commission, and how direct and uncompromising independence will be needed to save the Industry from legislative disaster.

Defence

These and other problems face the C.E.A. in the immediate future. They can only be faced by experience, by leadership which has been forged in the crucible of battle, which has built up its armour, not alone from repeated encounter from the other side of the theatre of war, but from the gradual architecture of public and private relations, from inside knowledge not only of the politics and mechanics of Whitehall and the provincial municipalities, but from the personal study of the pillars of Parliament and those manifold territories whereon the shape of our Industry is moulded.

The Independent

As a proprietor of provincial kinemas, I claim to understand the problems and difficulties of the exhibitor, notably the provincial independent. Everything I possess is invested in my kinemas. I have no interest in any other branch of the Industry.

It is the independent who faces the greatest crisis in the year to come—the man who has no vested interests on which to fall back to tide him over these difficult times—the man who cannot "pass a dividend" in order to meet his liabilities.

It is their votes I solicit, that as president of the C.E.A. I may maintain that exact continuity of interest and office which seem to me and my supporters imperative for our continued existence in the years to come.

If, however, the ballot should be in favour of my friend, he knows, as you may know, that my full support will always be forthcoming.

It costs you only the price of a postage stamp to record your vote in the interests of democracy! Exercise your franchise!

COUN. H. P. E. MEARS,
National President.

S. K. LEWIS MAKES ONE PROMISE

C.E.A. for a number of years, during which time I have served on every important committee.

In conclusion, whilst I fully recognise the right of members to elect the President they want, I do feel that a departure from precedent at a time like this, involving the association in an election, is both unjustifiable and unnecessary.

There is but one promise I will make to you, and that is, if elected, I personally shall not seek re-election for a second year, believing as I do, that it is in the best interests of the Association that such offices should rotate freely.

I ask you therefore, with all confidence, for your support.

With best wishes for an early triumphant peace and prosperity in the future.—Yours sincerely,

SYDNEY L. LEWIS,
Vice-President.

Claudette Colbert and Ray Milland in a scene from ARISE MY LOVE (Paramount), the current attraction at the Carlton, Haymarket

EXCLUSIVE'S NEW LINE-UP

Malta Pictured

A great line-up of product is announced by E. Carreras of Exclusive Films, an independent firm of renters—which can always obtain product from various sources and of particular interest to the kinema proprietor.

"Malta"—Island Fortress

The Prime Minister recently said "The Eyes of the Empire are on Malta." It is the firm opinion of Exclusive Films that without exception this short will be screened with possibly the best box office certainty of the year.

"A Sister assist 'er" has always made money and always will. The Press have unanimously agreed that the comedy of this sketch by John le Breton will never be surpassed. "Is Mrs. May thin" has been quoted for two generations and is as topical as the minute and can be vied with "Charley's Aunt" for popularity. These two films will be screened on Thursday, March 6, at Gaumont-British Theatre at 3 p.m., together with "Live Stock Taking," one of Mr. and Mrs. Widgey Newman's animal productions.

Exclusive again hold a show on Friday, March 7, at 3 p.m. when they present Morace Shepherd's drama interest "Dangerous Acquaintance," a 3 reeler, and Edward Rigby in "Gay Old Dog," a George King production re-issued and guaranteed to meet with all box-office requirements.

Exclusive also announce the re-issue of "Singing Through," described as sure-fire popular entertainment when issued as "Be Careful, Mr. Smith."

Another offer is made in "Windfall" with Edward Rigby, Derek de Maray and Marie Ault, another George King production, and for a showman who seeks real thrills—Bela Lugosi in "Murder by Television" is just what the doctor ordered.

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The Observation Window

Scophony Scores in U.S.

LAMP MANUFACTURE PROBLEMS

Projection Room Novices

RESTRICTIONS on television activity in this country have sent the heads of Baird and Scophony to America where, according to the *Film Daily*, a two-and-a-half-million dollar company is being formed to explore the Scophony process. The new company, which will be named American Scophony Telecasting Co., will construct stations as well as market apparatus.

ABSENCE of screen brilliance, according to Sol Sagall, is to be cured by an English invention which will increase light by 10 times in kinemas. A "pilot plant for research" will also be established in America, in addition to other television activities.

THE layman who sees the products of research in their finished form, is apt to ignore the innumerable technical difficulties that have to be overcome in any new development. One difficulty which I can now divulge held up for some time the development of the air-cooled types of mercury lamps is the difficulty of making vacuum-light electrode seals in quartz which will withstand the high pressures of high temperatures.

REFERENCE to this difficulty is made in the article from B.T.-H., summarised in an adjoining column. In the compact-source discharge lamp described, the current is led into the main electrodes through molybdenum foil strips only 0.6 mil. thick, which make a vacuum-tight seal in the quartz. It is stated that seals capable of carrying 100 amps. in quartz can now be made.

THE paper indicates that enormous advances have been made in both the air-cooled and water-cooled high-pressure lamps, experimental types even exceeding the high-intensity arc in light output and source brightness.

IN these notes three weeks ago I hinted at the possibility of mucilation increase due to the handling of film by inexperienced and careless juniors, recruited to the projection room because of the withdrawal of men for the Army. I see that this view is being borne out by exhibitors at C.E.A. meetings, particularly in Scotland. Here it was pointed out that the Glasgow authorities require women employed to have some technical and electrical knowledge which they cannot obtain unless allowed to work in the projection room to gain knowledge. A vicious circle truly.

J. BENSON.

GUILD'S "SEED-PLOT" POLICY

Plans for Exeter Group

Continuing its policy of cultivating Guild "seed-plots" in South-Western towns, the Devon and Cornwall Court of the Projectionists' Guild discussed the question of arranging the first meeting of the Exeter group, when it met at the Odeon, Falmouth, on Sunday, February 16.

Arising out of the business, the question of travelling to the Exeter meeting was discussed. It was agreed to approach all members in order to get the exact number who would attend from St. Austell, Falmouth and Plymouth groups.

C. Barrett and R. Tozer pointed out that this meeting of the Exeter group would involve some 220 miles travel, and it was indeed gratifying that certain members of the other areas were willing to go along despite the distance. The secretary promised to make inquiries as to getting the times of trains sent to these members.

The secretary then read out a list of future lectures and meeting dates which, he said, were all arranged to take place at the various centres. The court was indeed grateful for the ready and willing co-operation which the exhibitors and equipment firms had given them.

This brought the meeting to a close, and the entire group adjourned to a nearby restaurant, where a very tasty tea had been provided for the members by Odeon Theatres, Ltd. During this, a vote of thanks was accorded to Odeon and Mr. Slater, manager of the Odeon, Faimouth, for his great assistance, and to Mr. Tozer for his preparing the theatre for the occasion.

The secretary announced the next meeting, which was to take place at the Capitol, St. Austell, on March 9.

PROJECTION BY MEANS OF DISCHARGE LAMPS

Details of Compact Source Model

A PAPER from the B.T.H. Research Laboratories printed in the current issue of the "B.K.S. Journal" discusses the use of discharge lamps for projection purposes, and describes the new type of lamp known as the compact-source lamp.

The paper commences with a comparison of the tungsten filament and arc lamps. The maximum filament brightness of a tungsten lamp is 2,450 stilb (1 stilb = 1 candle per square cm.), while the arc crater has a brightness of from 18,000 to 90,000 stilb. The latter figures are not yet attainable on commercial types of discharge lamps, but have been actually exceeded, so it is claimed, on experimental types.

The only type of discharge lamp suitable for projection purposes is the high-pressure type. The Type *MA*, used for street lighting, works at a pressure of about 1 atmosphere, and has an efficiency of 45 lumens per watt, but a brightness of only 120 stilb.

The source brightness is determined by the wattage loading per unit length in the arc column. An increase of this loading produces a higher temperature of the arc tube, corresponding to a higher mercury vapour pressure and a reduction in the size of the light source for a given wattage. Hence the brightness increases when the wattage per cm. in the arc is increased. The maximum operating temperature is governed by the softening temperature of the arc tube; quartz has a much higher softening temperature than glass, and the tube of quartz lamps may operate at a temperature exceeding 1,000 deg. C.

Three Wattage-increase Methods

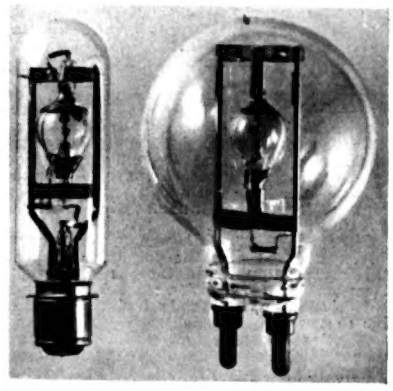
There are three ways in which the wattage per cm. can be increased. In the first, the arc length may be shortened, the voltage drop being reduced to keep the voltage gradient constant, and the current consequently increased; the low voltage drop involves an inefficient ballast impedance.

In the second method, the lamp voltage drop is kept constant at a value of 60 to 80 volts, the arc length is reduced, and the current is increased; thus both the watts per cm. and the voltage per cm. are increased. The bulb is spherical, and may be cooled by forced draught. Lamps of this type are known as the Type *ME* or compact-source type.

In the third method of increasing the wattage per cm., the arc length is fixed and the lamp voltage drop increased, the lamp current being kept constant. The lamp is tubular in form, and is water-cooled. Such lamps are known as Type *MD/H* lamps. The vapour pressure of this lamp may exceed 100 atmospheres, while in the Type *ME* lamp it varies from 20 to 40 atmospheres.

The Building of the Lamp

The Type *ME* compact-source lamp consists of a strong quartz bulb with walls several mm. thick, into which are sealed two solid cylinders of tungsten, known as the main electrodes; on the shank of each is wound a spiral of tungsten wire, coated with an emitting material, and known as the starting electrodes. An auxiliary starting electrode is about 1 mm. from one of the starting electrodes. The arc gap between the two main electrodes is approximately 5 mm. long. The bulb contains argon and a weighed quantity of mercury.



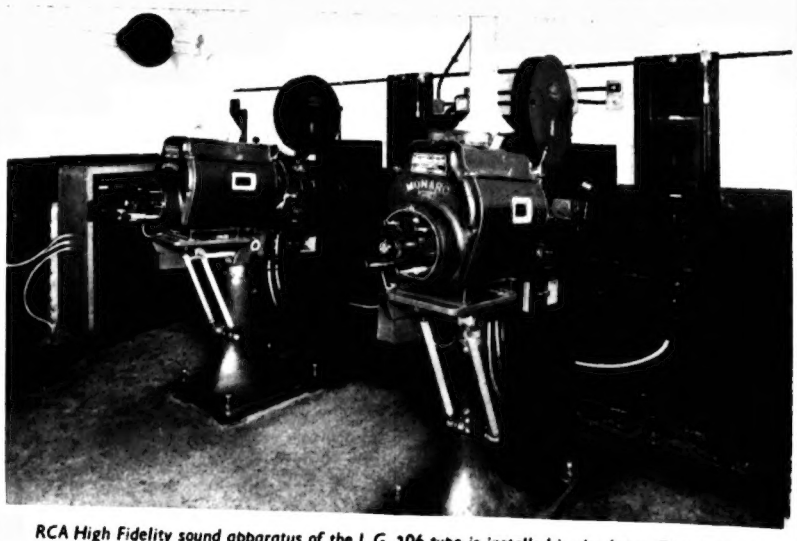
500 watt type ME projection lamps

The lamp is supplied from A.C. mains through a reactance. When the supply is switched on, a discharge of a few milliamps, takes place across the short gap of 1 mm. between the auxiliary and starting electrodes. This causes ionisation in the gas, and enables the main discharge to strike between the starting electrodes. The main discharge operates initially in the argon filling: the heat causes the mercury to vapourise; the pressure gradually rises as the lamp warms up, and the voltage drop across the arc, initially only 10 volts, rises as the pressure builds up. The arc current heats up the main electrodes, and after a short time when the pressure has reached a certain value, the arc changes over to the shorter path between them. When fully warmed up, the arc operates at a voltage drop of about 70 volts.

If the lamp is extinguished, it will not re-strike immediately, as the striking voltage necessary when the mercury vapour is at

Continued on next page

THIS WEEK'S PROJECTION ROOM



RCA High Fidelity sound apparatus of the L.G. 106 type is installed in the Avion, Thornliebank, Glasgow, the projection room of which is shown above

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SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

LEBENSRAUM FOR CHAPLIN—PRIMATE VISITS FRIARS—NOVEL WEAPONS-WEEK COMPETITION—FIRING AT BOMBERS—BATH-NIGHT TIE-UP

A THEATRE programme which reaches me from Nairobi where I imagine, paper rationing is not so stringent as here, contains a feature which might be adopted here in England when the present spot of bother is at an end. One page is devoted to nothing else but the cast lists of films to be shown during the month.

How frequently one has found patrons trying to remember who has played what in a film! Remember, too, that patrons frequently have a special admiration for this or that player interpreting a quite minor role, and would make a point of seeing any picture in which their hero or heroine is to be seen.

KINEMAS situated in side streets suffer from a handicap not experienced by those whose frontages are in a busy thoroughfare. This handicap can be partially overcome during normal times by aggressive lighting, but black-out restrictions prevent this attraction being employed.

G. M. Dennyss, manager of the Odeon, Newton Abbot, overcame this difficulty by a successful tie-up with the local Co-operative Society, and extended the tie-up to include surrounding villages.

He arranged a full window display in the Co-operative Society's furnishing section, with life-size figures purporting to represent Hitler and Mussolini standing against a table, with a caption across reading: HITLER—"Don't leave it till Saturday, Benito." MUSSO.—"No, I leave it for the British." Above, a card indicated: "Don't talk it over, GO TO IT NOW!" with the word "ODEON" in the background.

The Society's premises, situated in the main street, attracted a deal of attention. Windows were dressed one week before playdate and retained during the fortnight's showing, and 3,000 small cards as attached were distributed to every branch of the Co-op, in the rural districts, displayed in windows and on counters and put in parcels. In addition, a large panel lit by ultra-violet ray was displayed in the foyer, seen by all leaving the theatre, three weeks prior to playdate, and, in addition, teaser Press space was taken.

Primate Sees "Dictator"

THE Friars, Canterbury, has also to employ striking means of attracting attention, for although it is in full sight of the High Street, it is set back at some distance. It has the advantage of a wide open space in front, which is its own property.

Here Manager Overs placed the life-sized cut-outs of Chaplin as Herr Hynkel when exploiting "The Great Dictator," and thus drew many High Street pedestrians towards the theatre.

Two weeks ahead publicity cards were placed in alcoves in the theatre with a big poster in the vestibule lit by a flasher on parchment. Tie-ups with tradesmen further boosted the film.

The week opened with a civic attendance of county notabilities, including Lord and Lady Harris. His Honour Judge Clements, the Bishop of Dover, and the Mayor and Corporation of Canterbury, the Mayor opening the screening with a speech from the stage.

Finally, on the Wednesday, manager Overs welcomed the Archbishop of Canterbury, whom he had specially invited through the Bishop of Dover.

Bags of Publicity

H. B. HARRIS, of the Tudor, West Bridgford, sends two "interior" ideas, both of which he has found worth while.

For "Gasbags" (G.F.D.) a number of sandbags neatly placed in accessible corners as part of A.R.P. precautions can have attention drawn to them by cards upon which is printed in black crayon: "Sandbags for safety—'Gasbags' for gaiety!" Cost—nil!

For "The Great Dictator" have small art cards printed to hang everywhere in theatre, where small lights are used, such as gases, etc., worded as follows: "A LITTLE light on 'The GREAT DICTATOR'—here early next month."

Bringing Down Bombers

HAVING been appointed secretary of the local Spitfire Fund, Bert Gordon Smith, manager of the Empire, Alfreton, Derbyshire, felt it was up to him to make his theatre a nerve centre for the effort. This he is doing in a very ingenious manner.

In the foyer he has set up a large drawing of a Nazi bomber from which run lines leading down to models of Spitfire fighters. These lines end at a collection box, one for stalls and one for balcony patrons, and competition is encouraged to see which section of the house can bring down the bomber. Each penny counts an eighth of an inch. The stalls has an advantage because of the larger seating area, but the balcony may contribute a larger sum per individual. It is proposed to bring down a number of bombers as time goes on.

The idea is catching on elsewhere, a local school having initiated a similar competition.

B. G. is still turning out vestibule cut-outs from the original piece which has been in turn an aeroplane and a lightship, and most recently "A Door with Seven Locks."

Splash Publicity

A FOYER display, a screen competition and a well-selected organ interlude, all of them striking an original note, were employed to exploit "The Lady in Question" (Columbia) at the Palladium, Waterloo Road, Blackpool, by manager W. S. Wain.

The *pièce de résistance* was in the foyer, where the display was of a character which intrigued everyone. A bath and bathroom fittings and a costumier's model provided the sensation.

The bath and fittings were loaned by a local dealer in exchange for the display of an art card plugging his business. The model was loaned by a local costumier, and, together with lighting effects, the whole looked very real. "It was funny," says manager Wain, "to stand in the foyer and watch patrons' expressions as they came in a quick glance and then a long one.

We got quite a kick out of it."

An eye-catching display in the foyer of the Palladium, Blackpool, for THE LADY IN QUESTION (Columbia)

In addition, a competition was run, wherein lady patrons were invited to identify themselves on the screen, the title being: "Are You the Lady in Question?"

With the assistance of an amateur photographer, shots were taken of patrons leaving the theatre a week previous to the showing of the film. From the negatives a lady was picked out, a question mark put around her head and lantern slides made. These were featured during the organ interlude with such tunes as "Pretty as a picture," "Lovely to look at," "Beautiful Doll," etc., and guest tickets were given to those who identified themselves.

Patrons were so delighted that most of them wanted prints; these were supplied with the theatre's compliments.

"Sailor's Lady" Launches Weapons Week

CHATHAM'S War Weapons Week coincided with the screening at the Embassy, Gillingham (now an Odeon-controlled house), of "Sailor's Lady" (20th-Fox) and both film and patriotic effort contributed mutually to each other's publicity.

The effort of B. W. Garrett, the Embassy manager, included the dressing of usherettes in white sailor uniforms kindly loaned by the Commander-in-Chief at the Nore, and the decoration of the foyer with Union Jacks and Weapons Week posters.

Prior to show date, a replica of a destroyer was built in the vestibule, together with various posters informing the public that "'Sailor's Lady' was launching the 'Medway' destroyer," and enticing patrons to purchase War Savings Certificates.

Patrons were also invited to help fill the destroyer with books, magazines, etc., for distribution to the troops, and the destroyer was well loaded at the close of the week.

The display was very successful from a box-office point of view, and was looked upon with favour by the local authorities as a definite boost for War Weapons Week.

Nazi Badge Boosts "Four Sons"

AN original party membership badge of the Nazis, which had been picked up in Berlin in 1934, was used by Reynolds Roberts, manager of the Elite, Middlesbrough, to give some effective advance publicity to "Four Sons," 20th Century-Fox's powerful drama of Nazi tyranny in Germany. The metal badge, which bore the Nazi swastika, the German eagle and a German inscription, aroused unusual interest among passers-by when it was placed on a placard inside a still frame containing stills of the film.

CLASSICS AND JAZZ
In Clever Wartime Interlude

Harold Coombs, resident organist at the Ritz, Aldershot, last week introduced a highly popular series of war time interludes called "Something for Everyone." With the help of musical patrons, each interlude is composed of songs and numbers suggested by Aldershot filmgoers.

Last week's interlude was a courageous piece of work, for it needs a resourceful and clever organist to put over a medley that includes Rachmaninoff's "Prelude in C Sharp" in company with musical numbers of the jazz age. Snappy slide work added to the excellence of the interlude, which opened in dashing fashion with "Stars and Stripes" (Sousa) followed by "The Skaters' Waltz" (Waldteufel) and "All Over the Place."

An introductory word explaining why Rachmaninoff composed the "Prelude" was followed by a slide referring to the "Wurlitzer Phantom Piano," and then the organist, using both organ and piano, gave a magnificent rending of the opening movements of the "Prelude."

A vocal background heightened the appeal of "O, Sweet Mystery of Life"; other classical numbers to receive acclamation were "The Waltz Song" from "La Boheme, and Rossini's "Overture" from "William Tell."

DISCHARGE LAMPS FOR PROJECTION

Continued from preceding page

the full operating pressure of 20 to 50 atmospheres is many kilovolts. When the lamp has cooled and the mercury pressure has fallen, the lamp will strike again. This delay time may be some minutes. The lamp has an average brightness practically equal to that of a L.I. arc.

Lamps of this type are made in 250- and 500-watt ratings, with brightnesses of respectively 8,000 and 16,000 stilb, and efficiencies of 40-45 and 45-50 lumens per watt. In one type of the former rating, the lamp is enclosed inside a metal housing which serves as a lamp-house, and provides protection against explosion due to the high working pressure. The 500-watt type illustrated is fitted with either pre-focus, G.E.S. or bi-post cap.

The Water-cooled Model

The water-cooled high-pressure mercury-vapour lamp, known as the Type *MD/H*, consists of a small-bore, thick-walled quartz tube, each end of which is so shaped that a small pool of mercury is retained. Tungsten electrodes project beyond the surface of these mercury pools. The lamp is mounted in a water-jacket. The lamp has a very short run-up time, as the full light output is available within three seconds. Although the internal pressure may exceed 100 atmospheres, even if a lamp should burst no damage results, due to the small volume of the arc.

The lamp is made in ratings of 500, 1,000 and 2,000 watts, all of which have an average brightness of 24,000 stilb, and an efficiency of 60 to 65 lumens per watt. The colour of the light compares favourably with that of the carbon arc, except for an increase at the blue end of the spectrum, which may be corrected by a filter. Practical tests have shown that a lamp with a loading of 800 watts per cm. and a voltage gradient of 420 volts per cm. gives good colour rendering when used in a kinema projector. An experimental lamp has been made, giving a brightness of 48,000 stilb and even better colour rendering, while brightnesses as high as 180,000 stilb have been reached experimentally.

FOR MARCH 31 RELEASES

Compiled by A. W. Owen

"LITTLE NELLIE KELLY"
(M-G-M)

CERT. U. 8,861 ft. Reviewed in KINE. February 13, 1941.
PUBLICITY.—One 48-sheet one 12-sheet, one 6-sheet.
STARS.—Judy Garland, George Murphy.
ATMOSPHERE.—Romantic comedy with music and song and a story told in Irish settings.
ORGAN.—"The Shamrock" Selection, Myddleton (Hawkes), with adaptation from the piano-solo copy only.
NON-SYNC.—As organ, recorded on H.M.V. B.D.395 (London Palladium Orchestra).

"CAPTAIN CAUTION"
(United Artists)

CERT. U. 7,583 ft. Reg. No. F.3699. Reviewed in KINE. January 2, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Victor Mature, Louise Platt, Leo Carrillo.
ATMOSPHERE.—Period maritime melodrama of 1812, when Britain and America were at war. Most of the action is on the high seas.
ORGAN.—"Fingal's Cave" Overture, Mendelssohn (Hawkes), with adaptation from the orchestral piano-conductor copy, using excerpts only of finale allegro movement.
NON-SYNC.—As organ, recorded on H.M.V. D.B.2160 (B.B.C. Symphony Orchestra).

"ANGELS OVER BROADWAY"
(Columbia)

CERT. A. 7,058 ft. Reg. No. F.3719. Reviewed in KINE. January 16, 1941.
PUBLICITY.—One 12-sheet one 6-sheet.
STARS.—Douglas Fairbanks, Rita Hayworth, Thomas Mitchell.
ATMOSPHERE.—Cross-sections of life melodrama in new York settings, telling of an alcoholic, disillusioned playwright who acts the Good Samaritan while under the influence of drink, saving three people and, incidentally, finding marital restitution.
ORGAN.—"Solemn Melody," Walford Davies (Novello), with adaptation from the "straight" organ arrangement.
NON-SYNC.—As organ, recorded on H.M.V. C.2897 by the New Symphony Orchestra or on H.M.V. B.D.670 (Reginald Foort organ).

"AN ANGEL FROM TEXAS"
(Warner)

CERT. U. 6,192 ft. Reg. No. F.3188. Reviewed in KINE. July 4, 1940.
PUBLICITY.—One 48-sheet one 12-sheet, one 6-sheet.
STARS.—Eddie Albert, Wayne Morris, Rosemary Lane, Jane Wyman, Ronald Reagan.
ATMOSPHERE.—Farcical comedy based on the play "The Butter and Egg Man," by George S. Kaufman. The story is told in theatreland and backstage atmosphere, in which the local small-town boy and girl make good in New York.
ORGAN.—"Americana" Suite, No. 3, Thurban (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2335 (H.M. Coldstream Guards Band).

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SITUATIONS VACANT

MANAGER required for London area; apply personally between 11 and 12 a.m. Also vacancies for Second and Third Operators, S.M. Super-Cinemas, 37/8, Golden Square, W.1.

MANAGER required for Midlands; comparative safety zone.—Apply by letter, stating age and full particulars, to G., Box 706, Kinematograph Weekly.

FOREMAN wanted for large kinema in neutral area.—Write or call, Adelphi, Slough.

WANTED, first-class Operator for Mablethorpe, Lincs.—Send particulars to Hensball, 44, Sadler Gate, Derby.

WANTED, Operator. Send particulars, wages required, to Palace Theatre, Truro, Cornwall.

WANTED, Chief and Second Operators, in reception areas; W.E. Mirrophonic, State age, wages, and references, A. Austin Pilkington's Theatres, London Road, Salisbury.

CHIEF Operator, RCA Simplex E7.—Particulars and wages, Crescent Cinema, Leatherhead.

SITUATIONS VACANT (cont.)

EXPERIENCED Second Operator required for small kinema in Bucks (reception area); RCA sound, Simplex projectors; capable taking charge.—Reply, Y., Box 698, Kinematograph Weekly.

SECOND Operator wanted for B.T.-H. Sound and Kalee mechs. Full particulars and wages, Manager, Playhouse, Felixstowe.

SITUATIONS WANTED

MANAGER (duration); capable, energetic, agile; fullest trust; 20 years' experience; over military age.—Offers to Martin, 49, Queen's Road, N.11.

MANAGER (48); 25 years' experience; well versed all branches, including variety and projection; sole control or instructions; anywhere.—"Rosskeen," Brackens Lane, Derby.

MANAGER-OPERATOR SEEKS POST AS SAME; WIDE EXPERIENCE; SMART AND RELIABLE; AGE 31. OFFERS TO DON McLEOD, 72, PROMENADE, PORTOBELLO, EDINBURGH.

SITUATIONS WANTED (cont.)

MANAGER (45) OPEN FOR IMMEDIATE ENGAGEMENT; LATE CIRCUIT MANAGER MAJOR CIRCUIT, RECENT GENERAL MANAGER SUPER HOUSE; EXCELLENT REFERENCES; BOND; EXPERT PUBLICITY AND EXPLOITATION.—H., BOX 707, KINEMATOGRAPH WEEKLY.

MANAGER (38); EXEMPT; FULLY CONVERSANT ALL BRANCHES; COMPETENT ELECTRICIAN AND PROJECTIONIST; MODERATE SALARY; ANYWHERE.—BERRY, 1, BIRLING STREET, EASTBOURNE, SUSSEX.

EXPERIENCED MANAGER, EXEMPT, DESIRES CHANGE; CONTROL OR INSTRUCTIONS; EAST COAST OR DANGER ZONE; GO ANYWHERE.—FULLEST INQUIRIES IN CONFIDENCE, V., BOX 695, KINEMATOGRAPH WEEKLY.

MANAGER, with 15 years' kinema experience, desires responsible position, preferably in County Durham. At present employed as Assistant Manager of large departmental store. Can produce excellent references; 40 years of age.—Write, X, Box 697, Kinematograph Weekly.

SITUATIONS WANTED (cont.)

MANAGER, disengaged; fully experienced; age 44; prepared to go anywhere.—A., Box 700, Kinematograph Weekly.

MANAGER (48), many years' experience, circuit and independent, well versed all branches, including operating, excellent testimonials; bond; large or small hall, which must be good class; anywhere.—B., Box 701, Kinematograph Weekly.

MANAGER, 20 years' experience in all branches, requires change; over military age; excellent references.—Z., Box 699, Kinematograph Weekly.

CHIEF OPERATOR-ELECTRICIAN SEEKS CHANGE; B.T.-H. MACHINES AND SOUND; 100 PER CENT. SHOW; AGE 34.—WRITE, WAGE, ETC., J., BOX 708, KINEMATOGRAPH WEEKLY.

CHIEF Projectionist, long experience in leading London and provincial theatres, desires position in town or country in the North; experienced in the supervision and maintenance of several theatres; excellent refs.—C., Box 702, Kinematograph Weekly.

OPERATOR, over military age, disengaged; £4.—F. Hutchings, 73, Leigham Vale, S.W.2.

THEATRE SEATS

TIP-UP Seats wanted; kinema seat repairs.—R. Povilsky, 34, Batson Street, Glasgow, S.2.

WANTED, 100 Covered Seats without standards, 16-in.—Grand Cinema, Tranmere.

FOR SALE AND WANTED

FOR Sale, complete Kinema Projection equipment, including sound system, suitable for medium hall.—Full particulars on inquiry to E., Box 704, Kinematograph Weekly.

TO Kinema Managers.—I will pay 10s. for your Pneumatic sprayers, in any condition, but must be complete with parts.—J. Goldberg, 33, Connaught Gardens, Muswell Hill, London, N.

WANTED, two Simplex Heads and two Peerless H.I. Lamps; must be in good condition.—Hamilton, Kinnaird Cinema, Dundee.

VARIETY ACTS

CINE-VARIETIES AGENCY, 7, Goddard Hall Road, Sheffield, specialising in acts and artistes for the small or super-kinema stage. SATISFACTION IS REPEAT SERVICE.

MANAGERS! Your next Variety. CINE-VARIETIES AGENCY send acts, artistes and shows in that always leave a profit.—Inquiries, 7, Goddard Hall Road, Sheffield.

PATENTS

NOTICE is hereby given that G. A. Brooke and F. Howard Doulton and Co., Ltd., seek leave to amend the Specification of Patent Application No. 528278 entitled "Improvements in wallets for film strips and negatives." Particulars of the proposed amendments were set forth in Official Journal (Patents) No. 2715, February 5, 1941. Any person may give Notice of Opposition to the amendment by leaving Patents Form 19 at the Patent Office, 25, Southampton Buildings, London, W.C.2, on or before March 5, 1941.

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From KENNETH B. SHOWLER, of the Odeon, Plymouth.

FORTHCOMING TRADE SHOWS

LONDON

Date.	Time.	Place.	Title of Film.	Shown By.	Stars.	Cert
Thur. Feb. 27	11 a.m. ...	Own Theatre ...	Sandy Gets Her Man	G.F.D.	Stuart Erwin ...	—
,, 27	2.30 p.m. ...	Own Theatre ...	Bank Detective	G.F.D.	W. C. Fields ...	—
,, ,, 27	11 a.m. ...	Own Theatre ...	Remedy for Riches	RKO-Radio ...	Jean Hersholt ...	—
,, ,, 27	10.30 a.m. ...	Own Theatre ...	Old and New Arizona	Columbia ...	——— ...	—
,, ,, 27	10.30 a.m. ...	Own Theatre ...	Frills and Furbelows	Columbia ...	——— ...	—
,, ,, 27	10.30 a.m. ...	Own Theatre ...	Community Singing No. 36 ...	Columbia ...	——— ...	—
,, ,, 27	10.30 a.m. ...	Own Theatre ...	Close to Earth	Columbia ...	——— ...	—
,, ,, 27	10.30 a.m. ...	Own Theatre ...	Yanker Doodle Home	Columbia ...	——— ...	—
,, ,, 27	11 a.m. ...	Celluloid ...	Get that Story	New Realm ...	Lena Andre ...	—
,, ,, 28	2.30 p.m. ...	Plaza	The World in Flames	Paramount ...	——— ...	—
Fri., ,, 28	11 a.m. ...	Cambridge ...	Beyond To-morrow	RKO-Radio ...	Charles Winninger ...	—
Tues., Mar. 4	11 a.m. ...	Own Theatre ...	The Mummy's Hand	G.F.D.	Dick Foran	—
,, ,, 4	2.30 p.m. ...	Own Theatre ...	San Francisco Docks	G.F.D.	Burgess Meredith ...	—
,, ,, 4	10.30 a.m. & 2.30 p.m.	Century ...	Inspector Hornleigh Goes To It	20th Century-Fox	——— ...	—
Wed., ,, 5	2.30 p.m. ...	Own Theatre ...	The Ghost Train	G.F.D.	Arthur Askey ...	—
,, ,, 5	2.0 p.m. ...	Cambridge ...	Comrade X; You the People	M-G-M	Clark Gable	—
Thur., ,, 6	11 a.m. ...	Celluloid ...	The Navy's Here	New Realm ...	Geraldine Fitzgerald	—

BIRMINGHAM

Fri., Feb. 28	10.15 a.m. ...	Scala	Flight Command	M-G-M	Robert Taylor ...	A
,, ,, 28	10.30 a.m. ...	Forum	Her First Romance	Pathe	Edith Fellows ...	U
,, ,, 28	10.30 a.m. ...	Ritz	Quiet Wedding	Paramount ...	Margaret Lockwood ...	U
,, ,, 28	10.30 a.m. ...	Paramount ...	Arise My Love	Paramount ...	Claudette Colbert ...	U
,, ,, 28	10.30 a.m. ...	West End ...	The Thief of Bagdad	United Artists ...	Conrad Veidt	U
Tues., Mar. 4	10.30 a.m. ...	Forum	When Youth Conspires	Pathe	Jackie Moran	U
,, ,, 4	10.45 a.m. ...	West End ...	Little Men	RKO-Radio ...	Kay Francis	—
Wed., ,, 5	10.45 a.m. ...	West End ...	Mr. and Mrs. Smith	RKO-Radio ...	Carole Lombard ...	—
,, ,, 5	10.30 a.m. ...	Ritz	World in Flames	Paramount ...	——— ...	—
Thur., ,, 6	10.45 a.m. ...	Scala	Remedy for Riches	RKO-Radio ...	Jean Hersholt ...	—

CARDIFF

Fri., Feb. 28	10.45 a.m. ...	Park Hall ...	The Fighting 69th	Warner	———	A
,, ,, 28	11 a.m. ...	Odeon	Go West	M-G-M	The Marx Brothers ...	A
,, ,, 28	10.30 a.m. ...	Olympia	Her First Romance	Pathe	Edith Fellows ...	U
Tues., Mar. 4	10.30 a.m. ...	Olympia	When Youth Conspires	Pathe	Jackie Moran ...	U
,, ,, 4	10.45 a.m. ...	Odeon	Little Men	RKO-Radio ...	Kay Francis	—
,, ,, 4	11 a.m. ...	Capitol	Arise My Love	Paramount ...	Claudette Colbert ...	—
Wed., ,, 5	10.45 a.m. ...	Empire	Mr. and Mrs. Smith	RKO-Radio ...	Carole Lombard ...	—
Thur., ,, 6	10.45 a.m. ...	Empire	Remedy for Riches	RKO-Radio ...	Jean Hersholt ...	—

GLASGOW

Fri., Feb. 28	10.45 a.m. ...	La Scala ...	Flight Command	M-G-M	Robert Taylor ...	A
,, ,, 28	10.50 a.m. ...	Playhouse ...	When Youth Conspires	Pathe	Jackie Moran ...	U
,, ,, 28	10.45 a.m. ...	Paramount ...	Thief of Bagdad	United Artists ...	Conrad Veidt ...	U
Tues., Mar. 4	10.45 a.m. ...	Paramount ...	Little Men	RKO-Radio ...	Kay Francis	—
Wed., ,, 5	10.45 a.m. ...	Picture House ...	Mr. and Mrs. Smith	RKO-Radio ...	Carole Lombard ...	—
,, ,, 5	10.45 a.m. ...	Paramount ...	Arise My Love	Paramount ...	Claudette Colbert ...	—
Thur., ,, 6	10.45 a.m. ...	Picture House ...	Remedy for Riches	RKO-Radio ...	Jean Hersholt ...	—
,, ,, 6	11 a.m. ...	Own Theatre ...	Inspector Hornleigh Goes To It ...	20th Century-Fox	———	—

LEEDS

Fri., Feb. 28	10.30 a.m. ...	Ritz	Her First Romance	Pathe	Edith Fellows ...	U
,, ,, 28	10.45 a.m. ...	Odeon	Forever England	International F.R.	——— ...	—
Tues., Mar. 4	10.30 a.m. ...	Ritz	When Youth Conspires	Pathe	Jackie Moran ...	U
,, ,, 4	10.45 a.m. ...	Odeon	Little Men	RKO-Radio ...	Kay Francis	—
,, ,, 4	10.45 a.m. ...	Scala	The Thief of Bagdad	United Artists ...	Conrad Veidt	U
Wed., ,, 5	10.45 a.m. ...	Scala	Mr. and Mrs. Smith	RKO-Radio ...	Carole Lombard ...	—
,, ,, 5	10.45 a.m. ...	Odeon	Arise My Love	Paramount ...	Claudette Colbert ...	—
Thur., ,, 6	10.45 a.m. ...	Scala	Remedy for Riches	RKO-Radio ...	Jean Hersholt ...	—

LIVERPOOL

Fri., Feb. 28	11 a.m. ...	Futurist ...	Her First Romance	Pathe	Edith Fellows ...	U
Tues., Mar. 4	11 a.m. ...	Palais de Luxe ...	When Youth Conspires	Pathe	Jackie Moran ...	U
,, ,, 4	10.45 a.m. ...	Paramount ...	Little Men	RKO-Radio ...	Kay Francis	—
Wed., ,, 5	10.45 a.m. ...	Trocadero ...	Mr. and Mrs. Smith	RKO-Radio ...	Carole Lombard ...	—
,, ,, 5	10.45 a.m. ...	Paramount ...	Arise My Love	Paramount ...	Claudette Colbert ...	—
Thur., ,, 6	10.45 a.m. ...	Trocadero ...	Remedy for Riches	RKO-Radio ...	Jean Hersholt ...	—
,, ,, 6	10.45 a.m. ...	Odeon	The Thief of Bagdad	United Artists ...	Conrad Veidt	U

MANCHESTER

Fri., Feb. 28	10.45 a.m. ...	Market Street ...	Flight Command	M-G-M	Robert Taylor ...	A
,, ,, 28	10.45 a.m. ...	Theatre Royal ...	When Youth Conspires	Pathe	Jackie Moran ...	U
,, ,, 28	10.45 a.m. ...	Odeon	Arise My Love	Paramount ...	Claudette Colbert ...	—
Tues., Mar. 4	10.45 a.m. ...	Odeon	Little Men	RKO-Radio ...	Kay Francis	—
,, ,, 4	11 a.m. ...	Theatre Royal ...	Friday the 13th	Ben C. Globs ...	Emlyn Williams ...	—
Wed., ,, 5	10.45 a.m. ...	Gaumont ...	Mr. and Mrs. Smith	RKO-Radio ...	Carole Lombard ...	—
,, ,, 5	10.45 a.m. ...	Deansgate ...	Inspector Hornleigh Goes To It ...	20th Century-Fox	———	—
,, ,, 5	10.45 a.m. ...	Odeon	The Thief of Bagdad	United Artists ...	Conrad Veidt ...	U
Thur., ,, 6	10.45 a.m. ...	Market Street ...	Remedy for Riches	RKO-Radio ...	Jean Hersholt ...	—

NEWCASTLE

Fri., Feb. 28	10.45 a.m. ...	Haymarket ...	Her First Romance	Pathe	Edith Fellows ...	U
,, ,, 28	10.30 a.m. ...	Odeon	Arise My Love	Paramount ...	Claudette Colbert ...	—
Tues., Mar. 4	10.45 a.m. ...	Odeon	Little Men	RKO-Radio ...	Kay Francis	—
,, ,, 4	10.45 a.m. ...	Queens	The Thief of Bagdad	United Artists ...	Conrad Veidt ...	U
Wed., ,, 5	10.45 a.m. ...	Queen's	Mr. and Mrs. Smith	RKO-Radio ...	Carole Lombard ...	—
Thur., ,, 6	10.45 a.m. ...	Queen's	Remedy for Riches	RKO-Radio ...	Jean Hersholt ...	—

NOTTINGHAM

Tues., Mar. 4	10.45 a.m. ...	Scala	Flight Command	M-G-M	Robert Taylor ...	A
,, ,, 4	10.45 a.m. ...	Ritz	Little Men	RKO-Radio ...	Kay Francis	—
Wed., ,, 5	10.45 a.m. ...	Hippodrome ...	Mr. and Mrs. Smith	RKO-Radio ...	Carole Lombard ...	—
Thur., ,, 6	10.45 a.m. ...	Hippodrome ...	Remedy for Riches	RKO-Radio ...	Jean Hersholt ...	—

SHEFFIELD

Fri., Feb. 28	10.45 a.m. ...	Cinema House ...	Quiet Wedding	Paramount ...	Margaret Lockwood ...	U
Tues., Mar. 4	10.45 a.m. ...	Union Street ...	Go West	M-G-M	The Marx Brothers ...	A
,, ,, 4	10.45 a.m. ...	Hippodrome ...	Little Men	RKO-Radio ...	Kay Francis	—
,, ,, 4	10.45 a.m. ...	Cinema House ...	World in Flames	Paramount ...	——— ...	—
Wed., ,, 5	10.15 a.m. ...	Union Street ...	Inspector Hornleigh Goes To It ...	20th Century-Fox	———	—
,, ,, 5	10.45 a.m. ...	Hippodrome ...	Mr. and Mrs. Smith	RKO-Radio ...	Carole Lombard ...	—
Thur., ,, 6	10.45 a.m. ...	Cinema House ...	Remedy for Riches	RKO-Radio ...	Jean Hersholt ...	—

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